

CAUTION! THIS MAGAZINE CONTAINS ANTHONY DANIELS' NEW WONDER COLUMN!



A COMPLETE
EPISODE GUIDE TO
**EWOKS AND
DROIDS**

STAR WARS INSIDER

ISSUE #27
\$3.50-USA, \$4.50-CAN

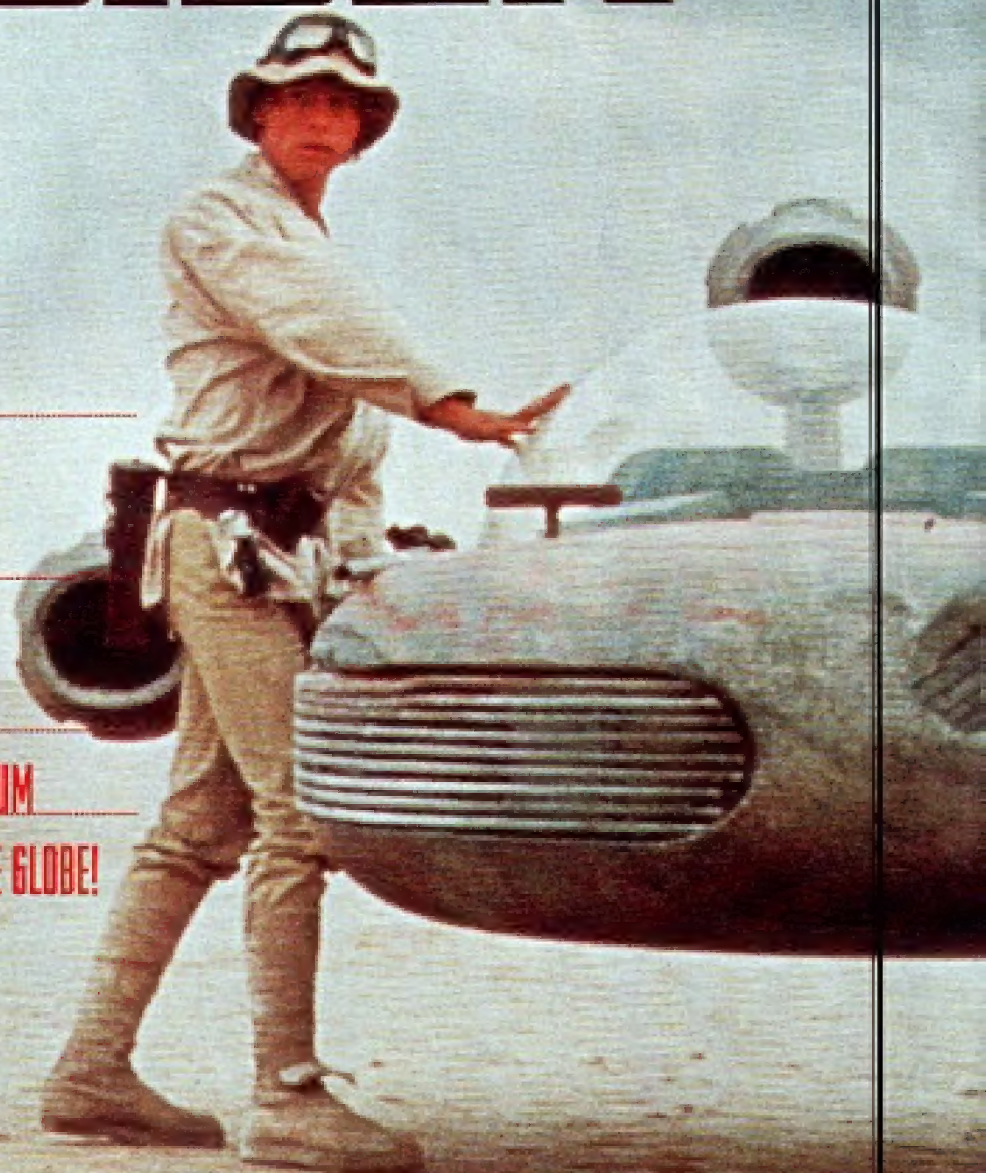
EXCLUSIVE TOUR!
RETURN TO TATOOINE
Plus

AN EXCLUSIVE INTERVIEW WITH
IRVIN KERSHNER

THE LATEST NEWS ON
SHADOWS OF THE EMPIRE

PREQUEL UPDATE WITH RICK MCCALLUM

STAR WARS NEWS FROM AROUND THE GLOBE!



543

NOTHING IS WHAT IT SEEMS.



THE DIG



CHECK OUT THE DIG INTERACTIVE DEMO IN SELECT PROGRAMS AND RETAIL OUTLETS OR VISIT THE DIG HOMEPAGE AT <http://www.borg.com>



INSIDE INSIDER

15

X-WINGS SIGHTED IN
FRANKFURT!
BY NELSON HALL

16

THE MARKETING OF THE
STAR WARS VIDEO TRILOGY
BY PAMELA ROLLER

60

IRVIN KERSHNER
BY PETE HULL

63

EWOKS AND DROIDS
BY JON BRADLEY SNYDER

68

MY SUMMER VACATION ON
TATOOINE
BY DAVID WEST REYNOLDS

75

THE ART OF JOHN ALVIN
BY PAMELA ROLLER

DEPARTMENTS:

- 3 REBEL RUMBLINGS
- 8 PREQUEL UPDATE
- 9 SCORING THE TRILOGY
- 10 THE MAN INSIDE C-3PO
- 14 STAR WARS AROUND THE WORLD
- 19 LUCASARTS UPDATE
- 20 LUCASFILM'S LATEST
- 22 STAR NEWS
- 58 STRAIGHT FROM THE HORSE'S MOUTH
- 78 SCOUTING THE GALAXY
- 80 CLUB CLASSIFIEDS

If you're traveling in Europe this winter and happen to notice an X-wing drive by, don't panic! You haven't traveled to a galaxy far, far away. FoxVideo International has built authentic, life-size X-wings to promote the new video Trilogy release and we have the *Inside* story from Lucasfilm Archivist Nelson Hall!

With a marketing blitz bigger than the Rebel assault on the Death Star, Twentieth Century Fox has been selling the magic of *Star Wars* to an eager, new global generation with the boxed set of the Trilogy that was recently released. We go behind-the-scenes at Fox to discover what went into this amazing campaign.

Having just celebrated its 15th birthday, *The Empire Strikes Back* still remains a powerful film that many call the "best" of the *Star Wars* Trilogy. In this exclusive interview, we talk with *Empire* director, Irvin Kershner, about his memories from that galaxy far, far away.

There are over 20 hours of *Star Wars* stories that most fans have never seen. They're not films or audio dramas; the stories are the combined output of two seasons worth of *Ewoks* and *Droids* cartoons on Saturday morning television in 1985 and 1986. In this special feature, Senior Editor Jon Bradley Snyder looks back at these animated shows including a complete episode guide for both!

In April, 1995 archaeologist David West Reynolds, armed with some geographical hints from producer Robert Watts and inspiration from his all-time favorite film, set out for the barren desert of Tunisia in North Africa to locate the actual sites where George Lucas and crew filmed the original *Star Wars* in 1976. He found buildings still intact and pieces of the sets and set dressings that hadn't been touched in almost 20 years. David shares his story and discoveries with the *Insider* including some very rare photos!

For more than 20 years, artist John Alvin has been enticing millions of fans into movie theaters. He's one of Hollywood's premiere advertising designers and you've seen his work on such movie posters as *E.T.*, *Willow*, *The Lion King*, *Batman Forever*, *The Color Purple*, *Star Trek* and his latest masterpiece, the foreign packaging for the new *Star Wars* Trilogy video release featured in this issue. The *Insider* talked with John about creating a different kind of movie magic.

PUBLISHER, PRESIDENT & EDITOR: Dan Madsen **CREATIVE DIRECTOR:** Howard Cook **SENIOR EDITOR:** Jon Bradley Snyder **COPY EDITOR:** Marion Hovatt **MANAGING DIRECTOR:** Dave Wolverson **PHOTOGRAPHER:** Mark Lewis/Dave Wolverson **CREATIVE SERVICES:** Alnworx and Associates **ELECTRONIC MAILING:** The Electronic Base **ACCOUNTING/CONTROLLER:** Mike Conibe

FOR MEMBERSHIP INFORMATION CALL: 303-341-1213 **ADVERTISING:** George Koser — 310-450-9096 **COLUMNISTS:** Bob Cooper, Anthony Daniels, Lukas Kendall, Stephen J. Sansweet, Sue Sewerman, Jon Bradley Snyder **CONTRIBUTORS FOR THIS ISSUE:** John Alvin, Debra Amador, Jeff Clavary, Bob Cooper, Anthony Daniels, Robert Deslouchamps, Paul Dri, Lynne Hale, Nelson Hall, Mark Hamill, Brenda Henrich, Allen Kausch, Irvin Kershner, George Koster, Anne Lake-Mayer, George Lucas, Rick McGallum, Anne Merrifield, Sophie Milon, Stacy Mollena, Julian Monroy, Bob Muready, Ellen Pesternack, David Reynolds, Howard Roffman, Julia Russac, Steve Sansweet, Sue Sewerman, Olive Smith, Larry Weisler, Lucy Aubrey Wilson, Jeff Yapo and Kim Yost. **Issue #27:** *Star Wars Insider Magazine* (ISSN 1083-4486) is published quarterly for \$8.95 per year by The Fan Club, Inc., 537 Quince St., Suite C, Aurora, CO 80011 USA. Second class postage paid at Aurora, CO, and other additional mailing offices. POSTMASTER: Send address changes to *Star Wars Insider*, P.O. Box 111000, Aurora, CO 80042. Text copyright © 1995 Lucasfilm Ltd. All Rights Reserved. Photos © 1995 Lucasfilm Ltd. All Rights Reserved. Printed in the USA. Reprint or reproduction in part or in whole is strictly forbidden. One year subscription rates: \$9.95/U.S., \$12.00/can., \$21.95/foreign. Single copies of latest issue available for \$3.00 each. Rates are subject to change without notice.

FROM THE PUBLISHER

"THE BEST THING ABOUT THE FUTURE IS THAT IT COMES ONLY ONE DAY AT A TIME!"—ABRAHAM LINCOLN

The above quote from the 16th President of the United States might seem out of place in the pages of the *Star Wars Insider* but it actually has some relevance to the subject of this column and is one that George Lucas might agree with. One of the most often-asked questions we receive here at the *Insider* offices is from fans who are so enthusiastic about the new *Star Wars* prequels that they are having a hard time waiting for their release in 1998/99. A common question I hear is, "Why must it take so long to release these new movies?" It's a good question but one which has a reasonable answer. I don't need to tell anyone reading this column how much work and effort went into the original *Star Wars* films...or the new special effects technology that was introduced while making them...and not to mention the intense commitment, passion and time that George Lucas put into the storylines, characters and unique, strange universe that Luke Skywalker and friends inhabit. *Star Wars* touched a chord in the hearts of millions of people and created a unique place in the history of entertainment. That's no small feat.

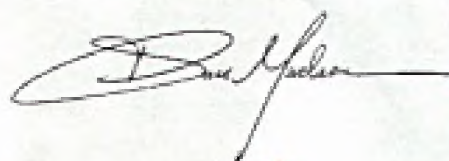
So it goes without saying that to recreate the magic of the *Star Wars* universe, while at the same time giving us something new and fresh, is a momentous task. In addition, George is telling us the rest of the story—how it all began. These prequels will shed new light on how Anakin Skywalker chose the path that led to the dark side and how Ben Kenobi followed a different course. It will, in addition, shed new light on the Emperor's rise to power and will paint a broader picture of the creatures and worlds that live and flourish in that galaxy far, far away. It takes a great amount of time, effort and energy to create and evolve a project the size of the new prequels. For some fans 1998 or 1999 might seem too far off in the future and, as many tell me, their anticipation is unbearable. But, thankfully, the future DOES only "come one day at a time," because each day that we grow closer to the release dates for those new films, George is busy creating another plot point, or fleshing out one of the multitude of interesting characters or creating a new world or a new vehicle or a new creature, etc., etc. Sometimes inspiration can come quickly but it takes time to reveal that inspiration in a manner befitting it. George is also in the process of assembling a team of players that will work together to achieve his vision and these people will be devoting a part of their life to make it happen with quality and

integrity. You can read about their continuing efforts and inspiration in each issue of the *Insider* as we talk with Producer Rick McCallum—another person who is committed to bringing George's vision to the screen.

As we grow closer to the release of the new films, there will be much to report about and many new people to introduce you to but there are several new exciting projects that will be released in the meantime that you'll be hearing about quite extensively. Next year will see the release of an exciting new *Star Wars* multimedia project (already reported on in a previous issue) called *Shadows of the Empire*. To learn even more about this new Lucasfilm project check out the interview with Lucasfilm's Vice President of Licensing, Howard Roffman, in this issue. *Shadows of the Empire* promises to be an exciting new *Star Wars* adventure. Also in the planning stages for the end of next year is an incredible *Star Wars* convention to be held at Disneyland in California. The Walt Disney Co. and Lucasfilm are in the midst of creative discussions to make this *Star Wars*-themed event an experience to remember! And, of course, 1997 will see the release of *Star Wars: The Special Edition*—just in time to celebrate *Star Wars*' 20th anniversary! This restoration of the classic film is the way George originally intended it to be but because of time and money wasn't able to accomplish it completely. Our exclusive update with producer Rick McCallum in this issue will update you on the progress of *The Special Edition*.

Rest assured, the future will be here soon enough and it is certainly worth waiting for! As each day passes, work continues on the new *Star Wars* prequels and the excitement and enthusiasm grows! It is our goal here at the *Insider* to keep you updated on the progress of the new films as well as to bring you the magic of the *Star Wars* universe with each issue. At the very least, it certainly makes the wait more bearable! And what do we have to look forward to after this long wait? George Lucas said it best last issue: "You could say that, in the first three films, I worked in a black and white palette, and that now I'm able to add a lot more color. I think it'll be much more exciting, and that's really what I was waiting for!"

May The Force Be With You!




STAR WARS INSIDER

THE MILLENNIUM FALCON CONTEST!



The Official *Star Wars* Fan Club and Galoob Toys have teamed up to bring you a contest that's out of this world! One Grand Prize Winner will receive a highly collectible, rare 24kt solid-gold Micro Machines *Star Wars* Millennium Falcon!

PRIZES

GRAND PRIZE - 24kt solid-gold *Star Wars* Micro Machines Millennium Falcon (approximate value - \$4,300.00!)

100 FIRST PRIZES - Low-numbered exclusive *Star Wars* Fan Club Micro Machines Limited Edition package featuring Han Solo and the Millennium Falcon!

CONTEST NOW OPEN TO FANS ALL OVER THE WORLD!

HOW TO ENTER (OFFICIAL RULES):

In order to be eligible to win the prizes listed above you must answer correctly the six trivia questions below. Send your trivia answers along with your name, address, zip code, age and daytime phone number on a standard size postcard to the address listed below. **YOU MUST ANSWER ALL SIX QUESTIONS CORRECTLY TO BE ELIGIBLE!** Correct entries will be placed in a random drawing to win one of the prizes listed above. Entries must be received no later than 3/31/96. Drawing will be held on or about 4/25/96. The odds of winning depend on the number of eligible entries received. Employees of The Official *Star Wars* Fan Club, Lewis Galoob Toys, Inc., their affiliates, subsidiaries, advertising and promotional agencies and the families of each are not eligible. Void where prohibited by law. All federal, state and local laws and regulations apply.

TRIVIA QUESTIONS (YOU MUST ANSWER ALL SIX CORRECTLY! GOOD LUCK!)

1. What was the number of the cell that Princess Leia Organa was held captive in aboard the Death Star battle station in *Star Wars*?
2. What were the three ships in the original Micro Machines *Return of the Jedi* pack?
3. What was the name of the station on the planet of Tatooine that served as a hangout for the town of Anchorhead's youth, including Luke Skywalker?
4. What are the six figures in the Micro Machines Stormtrooper/Death Star transforming action set?
5. What was the radio call sign used by Admiral Ackbar during the battle of Endor in *Return of the Jedi*? This name also referred to the Admiral's vessel: the *Headquarters Frigate*.
6. Name a vehicle that has appeared in a Micro Machines playset but not in a Micro Machines collection?

SEND YOUR POSTCARD TO:
MILLENNIUM FALCON CONTEST
PO BOX 111000
AURORA, COLORADO 80042





REBEL RUMBLINGS

...I know you've probably gotten some strange letters over the years: fans recounting their movie experiences, or whatever. So it is with some pride that I now present to you, the strangest *Star Wars* story of all!

It was several months ago (mid-March, I think), when I encountered my first *Star Wars* brush with strangeness. I was just finishing up some writing work for West End Games (the makers of *Star Wars: The Roleplaying Game*), when I came upon an impasse. I had been writing the manuscript for *The Courtship of Princess Leia Sourcebook* for about four months, and with the aid of the original author, Dave Wolverton, I was only two essays away from completing that work. All that remained for me to do was to write two biographical essays: one featuring the smuggler/scoundrel Han Solo; the other one featuring her royal highness herself, Princess Leia. I was just trying to decide which one to start first when it happened: my mind went completely blank!

Call it writers block, call it what you like—I could not write those essays! I tried everything: I took a long walk, I went swimming, I even tried watching the movies again to get me in the mood. But nothing seemed to work. Finally, surrendering to depression, I switched off the computer screen and went in to go watch TV. It was two days later, and in the midst of an *I Love Lucy* rerun, a strange thing happened—I received a package.

It was a small, square-shaped cardboard box and it had the words "Aurora, CO" stamped on it. At first, I thought the government was sending me one of those stupid consumer catalogs, though why they'd ship it in such a small box was beyond me. That Aurora, CO was also the location of the *Star Wars* Fan Club simply did not register right away. Needless to say, I was in for quite a surprise.

I opened the package and suddenly, there he was: Han Solo...decked out in his familiar black vest/white undershirt garb, blaster pistol in one hand, his beloved *Millennium Falcon* only millimeters away. My vision went blurry for a moment, and I had to sit down.

It was like some bizarre omen, some crazy portent of the future. God, the Force, Han Solo, Mr. Lucas—somebody, or something, wanted me to finish those biographies right away. Knowing better than to mess with the supernatural, I immediately returned to my room.

With a renewed vigor, I switched "on" my computer, and quickly belted out the final two essays. Quickly rereading my material, I ran the whole script through a spell-checking program, printed out several hard copies, and finally, shoved them all into a big manila mailing folder. After that, it was a quick trip to the local post office and off my manuscript went.

West End Games is currently editing my sourcebook, along with some other exciting projects such as a *Troop of Rebels Sourcebook* written by Eric Trautmann and Kathy Tyers, as well as the new *Darth Vader* campaign set—which includes a brand new story by Timothy Zahn.

In closing, I would just like to thank the *Star Wars* Fan Club for their thoughtfulness in sending this subscriber such a wonderful, if somewhat ironic, gift pack. Please pass along my admiration to the people at Galoob Toys as well.

Matthew Hong
Katy, TX

...As my main interest in life is children, my only regret about the *Star Wars* saga is that there are no children in it (only a short glimpse on Bespin). That's why I'm so fond of the only two Ewok movies. At a *Star Wars* convention in Germany they called those movies "films for children ages 3 to 6"—but I don't agree. Ewok movies complete the *Star Wars* saga wonderfully because they show what wars do to children. Seeing little Cindel makes it easier to imagine what young Leia had to go through. We actually see what she only described in the *Return of the Jedi* novelization. Among the millions of delightful characters George Lucas created, Cindel is my favorite. I even named my cat after her!

Gina Uccelatore
Belgium, Europe

...My interest in the *Star Wars* universe prompted me to build this full-size replica of everybody's favorite astromech droid...R2-D2.

He is about 39 inches high, 24 inches wide, and 18 inches deep. He is hollow and weighs about 110 pounds. He took me about six weeks to build in my spare time. For easy movement he has a six-inch wheel in each "foot."

In constructing him I had no blueprints to work from, but used sources such as *Star Wars Insider* and *From Star Wars to Indiana Jones: The Best of the Lucasfilm Archives*. I also used toys and models for references.



Replica of R2-D2 built by Pete Stoggs.

I enjoyed building him and hope other *Star Wars* fans are inspired to be creative. Thank you for letting me be a part of the *Star Wars Insider*.

Pete Stoggs
Orlando, FL

Letters from Our *Star Wars* Fans

...I'm a brand new subscriber to the *Insider* and a veteran OSWFC member who was dumb enough to let her subscription run out over a decade ago. I must write and tell you what a superb job you have done producing such a first-class magazine! You have made leaps and bounds of progress from the standard newsletter (not that the newsletter was ever had—there's just no contest!)

But I must also say that I read the article "Fanning the Flames of Fandom" in issue #25 writhing in complete agony. As a first generation *Star Wars* fan, I joined the OSWFC around 1980, when *Bantha Tracks* was in production. It is necessary to understand at this point in time that at eight years old I was very naive and uneducated when it came to memorabilia collecting. I had the opportunity to order such wonderful and breathtaking items as Luke's Rebel fatigue jacket, Han Solo's utility vest, patches, pins, etc.

I wanted more than anything to have that jacket and vest. But I knew my mother, being the frugal woman that she is, would never go for paying up to \$40 for such things. Boy, back then she could buy me three new school outfits from K-Mart for \$40—oh, wow. So consequently, I never bothered asking her to buy me any memorabilia.

Now, in 1995, I am reduced almost to tears, whimpering to my husband, "I could have had those—please shoot me." I still have about five issues of *Bantha Tracks*—all with the advertisements and order forms for the much-loved collectors items. Alas, it is just too freshly painful to re-read my old *Bantha Tracks* right now.

So, some advice to all of the young second generation *Star Wars* fans, from an "old timer" with 20/20 hindsight. Please take the time to learn about memorabilia collecting. Learn to recognize the things that will become valuable someday with cult films, and collect them.

Also, learn to treat your collected items with care. I know that you want to use and play with your beloved collectibles, but do so while giving them the same respect that you would bestow upon the movies themselves.

So please, to save yourself from the pain of future mental anguish—invest now, while you can, in the collectibles you love and enjoy.

Julie Bartless
Tucson, AZ

Dear Julie: Thanks for writing! You'll be happy to hear that *Star Wars* fans will once again have the opportunity to order some of those "classic collectibles" from the original fan club. With the help of our resident collectibles expert and author, Stephen Sansweet, authentic replicas of the Luke Skywalker jacket and Han Solo vest will be gracing the pages of the *Jawa Trader* very soon!—ed.



...After a ten-year hiatus from *Star Wars* fandom, I find I have returned to a world still filled with the most devoted, intelligent and inspirational fans in the world. While my mother finds herself at her wits end that I have once again taken up this childish foolishness (who is more a fool? The fool or the fool who follows her?) I am reveling in the books, comics, merchandise and a newfound understanding for the movies.

I am beginning to understand what it means to be a Jedi. What it takes to realize your dreams and rediscovering my identification with Luke since I, as an adopted child, have also found my birthparents and it was not a pretty sight. Thank God my father didn't try to turn me to the dark side. Any other adoptees out there who find themselves in Luke's shoes?

I was astounded by the wealth of knowledge in issue #26. My first of many, and I thoroughly enjoyed the articles, especially those on Lucas, Anderson and Hamill. I was also surprised to find I wasn't the only one who had thought of *Star Wars* tattoos. I am planning on getting a New Alliance insignia tattooed on my right shoulder and would like to know if there is a symbol for the Jedi. There is the sunburst design used by the Sith Lords and I think it would be a great idea if Mr. Lucas could come up with one for the Jedi...I'm saving space in the middle of my back for that one!

Thanks for helping me keep the dream alive and providing us with the knowledge and enjoyment that comes from being a part of the *Star Wars* experience.

Shelley D. Walker
Vineland, NJ

...Let me begin by telling you that I'm a big fan of George Lucas and Lucasfilm for making some of the greatest movies ever. I have been for a very long time. They demonstrate a lot of talent, dedication, and pride in what they do.

Because of this admiration, I was absolutely flabbergasted by what I saw on pages 72 and 73 in issue #26. Several questions come to mind. I suppose I should start with the biggest one—have you lost your minds?? How could you have possibly thought that an article about tattoos would be in any way appropriate for a magazine that is read by countless thousands of impressionable young kids, not to mention the low (but not nearly low enough) percentage of adults who might mistakenly find something cool about them, like those pictured in the article. How you managed to slip this by Mr. Lucas is beyond me. I've got to believe that he has far too much class to be happy with his fan club magazine containing an article about such a sleazy subject as tattoos.

Tattoos are the proud badges of honor for drinkers, smokers, and abusers of whatever other harmful substances they can get their hands on. Take a look at an episode of *Cops* if you have any doubts of this. If you could get them to be honest, most of these people would admit that their first tat-

too involved an ample supply of drugs (alcohol or worse) to aid their wise decision. Tattoos have little to do with self-expression or paying homage to anything, they're a simple-minded method for getting a brief moment of attention. The positive or negative quality of that attention obviously matters little to the wearer. Taking pride in one's appearance does not rank high on their list of priorities.

The only people you will usually find actually advocating tattoos are the ones who have already been under the needle themselves. It's the unwise and immature exercising their denial by enthusiastic promotion. Anything less and they know they might have to admit that they really blew it in a big way. Mr. Snyder seems to be trying awfully hard to promote this artform with such statements as "The inks are better, the stigma of having one has been reduced, and..." here's the stupidest thing I've seen in print for a very long time, "...lots of talented youngsters who might have otherwise made a living doing comics or commercial illustration have become tattoo artists." Yes, I'm quite sure that most in Lucasfilm's art department secretly wish that they could quit their jobs and run off to become successful tattoo artists, working in seedy business districts, turning out one masterpiece after another on whatever "canvas" that staggers through the door with a few dollars in his or her pocket. That's the big time, all right.

No, the stigma has not been reduced, that's wishful thinking on the part of a regretful tattoo recipient. The stigma is alive and thriving, and for good reason, tattoos are just plain dumb! And Mr. Snyder should never have given the names and numbers of the wasted talent responsible for the pictured "art." I wonder if he might not be more at home writing for *Easy Rider* or *Ironhorse*. They would probably worship him as a god there. This article certainly had no business being in the *Insider*.

I wish that you would run an opinion poll in the next issue, asking how many readers thought that such an article was inappropriate, and print the results in the following issue. I'll bet you find the score a bit lopsided.

Jay Gormley
Port Angeles, WA

Dear Jay:

You are entitled to your opinion, but we respectfully disagree, especially with stereotyping people who have tattoos or stereotyping anyone for that matter. You sound a bit like Luke when he first met Yoda and wrongly assumed that an ugly, small green creature could not possibly be a Jedi Master. He soon learned a lesson that applies to all of us—prejudice is wrong.

...I'm just starting to feel like I did almost 20 years ago when I saw *Star Wars*. I'm 25 years old now and I need to have every *Star Wars* item I see! I had a collection of toys, figures and books and I still have a lot of that stuff. I'm starting to build my collection again. It's obviously not easy or cheap, but it's fun! I've always wanted to be a part of George



and I wanted to send you this photo of my present surfboard. Every time people see it I know that it makes them think about the Trilogy and how alive it will always be!

Joshua Ottis Potter
Carlsbad, CA

...I'm 26 years old and I'm a big fan of *Star Wars*. *Star Wars* did change my life and in a big way. In 1978, a year after *Star Wars* came out in theaters (I was nine years old), my native country of Nicaragua went into a devastating war, which killed hundreds if not thousands.

During this war, it was very difficult to find something to do. During the day, there would not be any fighting but you could not go out of your house unless it was an emergency and you had to carry a big white flag.

During the night, fighting would resume and we had to take cover under a homemade shelter of about four dining tables. This technique would prevent any bullets from entering that section of our home and hitting us.

Through this war, what kept our spirits high was reading the Bible, and saying a prayer to the Man upstairs. But after we were done, I would run upstairs to my room and get my *Star Wars* stuff and run back to the shelter.

I would play with my *Star Wars* action figures, I would draw the characters, read the books—everything revolved around *Star Wars* until the morning daylight and then I would fall asleep, since we could not sleep at night because of the ongoing sounds of guns, tanks and airplanes dropping bombs.

What I'm trying to say is that my memories as a little kid are the most beautiful because of *Star Wars*. We are a low income family but that does not stop me from buying anything that has to do with the movies. We came to this country 15 years ago and there's nothing more beautiful and satisfying than to be free!

Since those dark days I've been thanking the Lord for helping us go through those horrifying times and I've also been thanking George Lucas for creating such inspiring films. They really kept my hope alive—a hope that one day I would be free just as Luke Skywalker had hopes of one day living in a different galaxy. I just wrote you this letter to let you know that when some of us write and say *Star Wars* changed our lives, we really mean it!

Albert Noguera, Jr.
Hialeah, FL



...This CH-47D Chinook is the next best thing to having my own Corellian YT-1300 freighter. "She may not look like much, but she's got it where it counts, kid." This CH-47D and myself just finished a tour in Haiti during Operation Uphold Democracy with the U.S. Army and are returning to our duty station in Hawaii. I express my devotion to *Star Wars* in many ways—here in the picture I combine my love for aviation and *Star Wars* in one. I've also started a Wookiee yell trend with several people in my unit. You can't help but hear it across the flightline. I've been reading your magazine for years and it's progressively gotten better. You had a great article on Ralph McQuarrie—he is truly a visionary that helped create the *Star Wars* galaxy. I believe Mr. McQuarrie worked for Boeing, the same manufacturer that designed the Chinook helicopter. It's people like him that turn great ideas into reality. No other science fiction design can beat the *Star Wars* technology and its weathered and used look. The equipment is designed to look practical yet different from our own galaxy. I know other fans will agree with me that one Imperial Star Destroyer could take out any other science fiction spacecraft. Well I have to go and make some modifications to my ship.



May the Force be with the design team for the prequels!
CPL Glenn Q. Tambora
B Company 214th Aviation Regt. BPNAS, HI

...I am glad to see the fan club started again. I was a member of the first fan club and was sorry to see it close. This new club makes up for all those "lean" years during the late 1980s when there was little or no *Star Wars* to be found. I think your magazine is superb and I eagerly await each issue. In one of your issues you had an interview with Don Bies who said that there is a mannequin "residing" in the Lucasfilm archives with the likeness of Obi-Wan Kenobi for which the intent was unknown. I am aware that during the filming of *Star Wars: A New Hope*, the crew was experimenting with a number of different ways Obi-Wan could be "cut down" by Darth Vader during the lightsaber fight aboard the Death Star. Could the mannequin have been used for such an experiment?

I would like to pose a question to all of the *Star Wars* fans out there. Has anyone else besides me noticed a few "bloopers" in the *Star Wars* movies? I would like to make it clear that I am in no way finding fault whatsoever with the movies. I am a huge fan and would defend the movies to the very end, but as any fan knows, after you have seen the movies over and over again, you start to notice these things: Besides, watching for them is a lot of fun. Here is a sample of what I have noticed so far:

1) *Star Wars*: When our heroes are in the trash compactor, watch Luke Skywalker's mouth just after you hear the dianoga roar. As he turns his head around, you can see him mouth the words "What was that?" but nothing comes out of his mouth. Looks like Luke had a sudden attack of laryngitis. You'll have to watch closely; it is hardly noticeable but he does say it.

Another "blooper" that happens a couple of times in the movie is a "flipped" image caused during the editing of the film. This is when an image is flipped when the film is being pieced together, thus making it appear "backwards." When Darth Vader is fighting Ben Kenobi aboard the Death Star, look at Darth Vader's life system computer just below his breastplate while he says "You should not have come back." You will notice that it is backwards! (Actually, the whole scene is backwards, but the life system computer is easier to spot.)

The best one occurs on the Death Star. Remember when the stormtroopers are trying to gain access to the Control Room where C-3PO and R2-D2 are hiding? When the stormtroopers blast their way in, watch for the stormtrooper on the far right. As the group of stormtroopers enter the Control Room, the trooper previously mentioned knocks his head against the "not fully raised" automatic door.

STAR WARS®

MAY THE FORCE OF MICRO MACHINES® BE WITH YOU!



Collect all the exciting Micro Machines Star Wars vehicles, figures and playsets, like the Darth Vader/Speeder™ Transforming Action Set shown above.

Micro Machines®

SPACE

Star Wars®, TM & © 1994 Lucasfilm Ltd. All rights reserved.
Used under a license from Micro Machines is a registered trademark of Larami Group, Inc.

2) *The Empire Strikes Back*: This is kind of a picky one, and is difficult to spot, but it is a good one. When our heroes are on Cloud City, watch for the scene where the stormtroopers return Han Solo to his cell with Chewbacca and C-3PO. When the stormtroopers drop Han Solo on the floor, watch the helmet of the stormtrooper on the right. It appears that Han Solo's arm gets caught momentarily under the trooper's helmet and lifts it off his head a bit (not much, but a little). As the trooper exits the cell, you can see his helmet tilted up on his head a little more than usual.

3) *Return of the Jedi*: Here is another one of those "flipped" images again. All of you Boba Fett fans out there will have seen this one, I'm sure. Watch for the scene in Jabba's palace where Boushh pulls out the thermal detonator. You will notice when Boba Fett draws his blaster rifle that his rangefinder is on the wrong side of his helmet. (How did he do that?) Again, the whole scene has been "flipped" during the film's editing as can be seen by the backwards placement of the emblems on his breastplate and the fact that he draws with his left hand instead of his right.

One last "blooper" is when Lando Calrissian first appears. If you watch closely, Lando scrapes his helmet against the ceiling causing his helmet to "jump" a little bit.

These are samples of what I've noticed during the hundreds of times I've watched the movies. They are fun to look for. Try it the next time you watch them.

Scott Bradley
Ontario, Canada

...I have been a subscriber for nearly two years now and this is my first time writing to you. I was six when I first saw *Star Wars* at Fashion Island in Irvine, CA. What a day that was! It has led me on quite an inspiring journey throughout most of my life.

I am a graduate illustration major at Savannah College of Art and Design in Savannah, GA. Every year in late April the college has a huge sidewalk arts festi-



IT'S THE TALK OF THE GALAXY!

The Official

Sci-Fi HOTLINE

UPDATED
WEEKLY!

1-900-226-5960

The Sci-Fi fan's complete
source for:

- TV & MOVIE NEWS FROM HOLLYWOOD!
- CONVENTION LISTINGS!
- HOT GOSSIP!
- HOLIDAY GIFT GUIDE!

\$2.99/min. Must be 18 or older to call.

Avg. length of call approx. 3 min.

Touch tone phone required.

Sponsored by T.J. Media, Vancouver, WA
(360) 573-2372

Call today!

val which, among recruiting, live music, portfolio reviews, etc. they have a sidewalk chalk competition where participants from the college and the community each have a 4' X 5' square and about three-and-a-half hours to produce some cool art. This year there were 300+ entries. Well, only a few days before the competition, spurred on by the Force possibly, I decided to give it a try. Without a clue as to what image I would use in the competition, there on the opening page of the children's story book for *Return of the Jedi* at one o'clock in the morning prior to the competition, the old Jedi Master Yoda called to me. It was the perfect image I was looking for, and who better than Yoda to attract the attention of the judges? Well, to make a long story short, I finished Yoda in about three hours and took Grand Prize of the competition, \$400! I was so excited not just because I had won, but because the image of Yoda, and of *Star Wars* as a whole, is still going



strong in the hearts and minds of the public 12 years later. Granted there were some kids that came by and said, "Oh, look a Gremlin!" And even one parent that told his little boy, "Look son, it's Yoda!" The Force was truly with me that day. I'm already looking forward to next year's competition in which I will continue to spread the gospel of *Star Wars*. Thanks again for a great magazine!

Rick Price
Savannah, GA

...The thing that sparked me to write to you was something mentioned in the Rick McCallum interview about someone named Frank Darabont as being a possible screenwriter for the new films. I had not heard the name before and I disregarded it as some little known filmmaker who worked on the *Frasier* *foxy* series. But by an unusual coincidence, I was at the



Michael Cheney of Ann Arbor, MI sent the *Insider* this photo of he and his friends in their homemade *Star Wars* Halloween costumes. Michael said they were the hit of the neighborhood!

video store later that evening and picked up a copy of *The Shawshank Redemption*. Because of tremendous word-of-mouth, not to mention its Best Picture Oscar nomination and one of my favorite actors, Morgan Freeman, I was eager to see what all that hoopla was about. Little did I realize that this film, by a first time director, might be the big screen's first look at the Trilogy's new screenwriter. When the credit "Screenplay by Frank Darabont" came up, followed by "Directed by Frank Darabont" it clicked. Was this the name that I had previously seen mentioned in the *Star Wars Insider* earlier that day? Indeed it was, and after viewing *Shawshank*, I have already decided who I would like to see contribute to the screenplay. I can't wait for the future issues of the *Insider* to find out.

Thank you for your time and keep up the tremendous work. Thousands of us fans will have our eyes glued to our mail boxes anxiously anticipating issue #27.

Leland Y. Chee
Belmont, CA

...I'd just like to thank you guys for your fantastic fan mail forwarding service! It is neat to know that you can let your favorite *Star Wars* actors know how much you appreciated their involvement in the *Star Wars* films.

Using this service, I have been able to obtain autographs from two of my very favorite *Star Wars* actors: Anthony Daniels and Kenny Baker, who took time out of their busy schedules to respond back. I'd like to thank those two great actors, and the *Star Wars Insider* for their time and efforts.

Ryan Pominville
Hudson, WI

...I was disappointed to hear that the scenes with Biggs will not be added to the *Special Edition*.

Many fans have waited a long time to see these scenes again, and it seems to me that the *Special Edition* presents the perfect opportunity to put them back in. I know that George Lucas didn't feel that these scenes fit with the main storyline. However, wouldn't Biggs' death be more poignant if some background were given to the character?

Regardless of that, they don't have to worry about the story this time around. *Star Wars* has become part of our modern mythology, and many people know the story inside and out. To me, what makes the *Special Edition* so appealing is 1) seeing *Star Wars* on the big screen for the first time, 2) the improved special effects and brand new scenes, and 3) seeing the Biggs scenes.

If the scenes cannot be restored, that's a different situation. But if those scenes are available, I say dust 'em off and put 'em in.

John Hansen
Fargo, ND



STAR WARS INSIDER

Custom-crafted
chessboard included
at no extra charge!

A LONG TIME AGO IN A GALAXY FAR, FAR AWAY...

STAR WARS®

THE OFFICIAL PEWTER CHESS SET



Chessboard shown smaller than actual size of approximately 15" x 15" x 3".

Star Wars! Its unforgettable characters and dazzling visual effects made it — and two memorable sequels — among the most popular movies in entertainment history. Now, experience the ultimate intergalactic battle between the Rebel Alliance and the evil Empire with **The Star Wars Chess Set**, authorized by Lucasfilm Ltd., producer of the Star Wars trilogy.

Each chess piece is expertly hand-crafted of solid pewter and is remarkably detailed. All the famous characters from the Star Wars adventures are included — Luke Skywalker, Princess Leia, Han Solo, Darth Vader, the Emperor, Obi-Wan Kenobi, the Ewoks, Yoda and those endearing "droids" R2-D2 and C-3PO.

Available exclusively from the Danbury Mint, this heirloom-quality chess set includes a custom-crafted, futuristic chessboard — complete with storage area for all the pieces — at no extra charge. **The Star Wars Chess Set** is an exceptional value at only \$19.95 per piece, with satisfaction completely guaranteed. To order, return your Reservation Application today.



Darth Vader
(Bishop)

Obi-Wan Kenobi and Yoda
(King)

Pieces shown actual size.

The Danbury Mint

© TM & © 1994 Lucasfilm Ltd.
All Rights Reserved. Used Under Authorization.

© 1994 DM

RESERVATION APPLICATION

STAR WARS®

THE OFFICIAL PEWTER CHESS SET

The Danbury Mint Send
47 Richards Avenue no money
Norwalk, CT 06857 now.
Please accept my reservation for **The Star Wars Chess Set**, consisting of 32 pewter playing pieces and a custom-crafted chessboard. Each piece is \$19.95.*

I need send no money now. I will receive two pieces every other month. I need pay for only one piece per month. If not satisfied with any piece, I may return it within 30 days of receipt for a replacement or refund.

*Plus any applicable sales tax and \$2.50 shipping and handling.

Name _____ Please Print Clearly.

Address _____

City _____

State _____ Zip _____

Signature _____ (Orders subject to acceptance)

Allow 2 to 4 weeks after payment for initial shipment.

949EX11

PREQUEL UPDATE

by Dan Madsen

with Rick McCallum

In our continuing series of exclusive updates, Producer Rick McCallum reveals the latest news on the Star Wars prequels and the next big screen adventure for Indiana Jones!

Rick, the success of the new video release of the Trilogy is a good indication of how people are anxious to get back into the world of Star Wars again.



Producer Rick McCallum

Yes, we're very pleased with the response to the THX video release. We're also excited about the work we're doing on the Special Edition which will be coming to theatres in 1997. I think it will really "wow" all the hardcore fans. It will also be incredible for people who've never seen *Star Wars* to experience it on the big screen. I'm very excited with the way the rerelease is coming along.

What is the status of the new prequels?

We've just begun the animatics on two large sequences. Animatics are a 3-D representation of our storyboards. We're also starting

the storyboard process on some of our larger action sequences. As each storyboard gets completed, and George refines it and makes his changes, we output them in animatic form. We use a computer program that allows us to create vehicles and landscapes in 3-D. We then begin to output them in shots and start to edit a sequence. Although it is not on film, it looks like film, so it allows us to storyboard and schedule and find the rhythm and pace of a large action sequence. It's an effective tool which helps us to visualize a sequence before shooting it. It's a communication tool more than anything else. For me, it helps enormously with budgeting and scheduling.

You still are meeting every Friday with George to go over sketches and designs?

Yes, without fail. George is continuing to write away feverishly. There is so much back-story to develop. Creating these amazing worlds and getting it all into this huge complex narrative structure is very, very difficult.

Do you have some approved ships and creature designs at this point?

Yes, we do have a couple of vehicle designs that have been approved, and we have a lot of creature designs that are being approved. We're building up to the fact that a very large part of these movies will be animated in the sense that they will feature creatures and vehicles that will be brought to life through computer animation.

Do you foresee these films having some of the most state-of-the-art special effects?

Well, there will certainly be incredible visual effects, but the real essence of these films will be the story and the characters. What made *Star Wars* work was the universe George created and, of course, the mythic structure of the story. Basically, it was a story about good and evil.

We have no interest in making the biggest film or the most special effects-laden picture of all time. This is the story of Anakin Skywalker and what happened to him. Obviously, we want these films to be beautiful and have the best production design, but the story is the most important element.

People obviously associate Star Wars with special effects. There will be many people coming to see these new films expect-

ing to be blown away by the special effects. Do you think they will be satisfied?

Well, I hope they will be blown away by the context of the special effects. We want to do things that people won't necessarily know are special effects. For example, Yoda will be able to walk which he wasn't able to do before. These things are about character animation more than anything else—that's where our technology is going—creating characters that are totally believable, yet able to do things that a man in a suit can't do. Sometimes a man in a suit is better because you love him more than a CG character. One of the interesting things about *Jurassic Park* is that each one of those dinosaurs had a personality. T-Rex had a personality, and that kitchen sequence was incredible—it was like two gladiators in an arena.

What is the shooting schedule?

We'd like to do some third-unit shooting next year and begin shooting principal photography some time in 1997. We haven't determined when the picture will be released. I expect it will be either in 1998 or 1999.

What about casting?

We've started casting. Our casting director, Robin Gurland, is in England right now. She's been to New York, Los Angeles, Houston, and Chicago. It's very preliminary right now. We're currently searching for two young characters. That's going along very well. She's been working for the last two months. This is called preliminary casting—no one has been cast for any of the roles. We're simply going out and seeing who's out there and who could be ready in the next two years. I'd like to ask you to inform everyone that, unfortunately, we can't accept unsolicited calls or resumes; we're only accepting resumes and head shots through agents.

George has mentioned in previous interviews that its likely we'll see C-3PO and Yoda in these new films. Is that still the case?

Yes. It would be an earlier version of C-3PO. And there are a lot of droids, too.

George has also said that when these movies are done people will see that this is Darth Vader's story being told, not Luke Skywalker's.

Yes, that's true. This is the story about one of the most extraordinary kids who ever had the power of the Force. It's the story of Anakin and what happened to him and that inevitable moment when he chose between good and evil. Why did that happen and how did that happen? Where did he come from and how could he have made that choice? That's the real saga. The ultimate moment is when you see Darth Vader reveal himself—the impact of that moment will be incredible!

Switching gears for a moment, what's happening with the new Indiana Jones film?

We just received the first draft of the script from Jeffrey Boam which everybody loves. Steven Spielberg has made some changes, and George has a few more changes to do. The script will next go to Harrison Ford for approval. Then it's up to the gods to determine when George, Steven, and Harrison's schedules will coincide. The project is definitely alive, and it's a good script. Jeffrey really came through for us.

What other projects are you working on?

The George Lucas Educational Foundation just signed a wonderful filmmaker, Jerry Wurzburg, to direct their film. It's a documentary celebrating all of the schools and programs around the country that are involved in innovative efforts to improve education. The hope is that this




film will be a valuable tool to help people envision what actually is working across America. There really is a revolution taking place in education, and the film will show elected officials, corporate executives, community and opinion leaders, the media, parents, and educators the strength of public education today. It is expected that the documentary will air on PBS and cable as well as be sent to close to 200,000 people. It's very exciting and one of the most worthwhile projects I've ever been involved with. I'm constantly amazed at how dedicated Patty Burness, the director of The George Lucas Educational Foundation, and all of her staff have been during the last three years putting this together.

What's happening with the *Star Wars* Special Edition right now?

The Special Edition has been a wonderful experience. The visual effects producer, Tom Kennedy, with Alex Seiden as the visual effects supervisor, have put together a great team of people at ILM, who have been able to finally accomplish everything George wanted but couldn't do when the film was originally released. Although there is only about four minutes of new footage, we're having to restore the entire film because the negative is in such poor quality. Originally it was just a restoration project, but during the process we realized that we could change some of the things that had always bothered George—things that he technically could not have achieved when he made the film. I think hardcore fans, especially readers of the *Star Wars Insider*, will notice the additions and love all the improvements.

What kinds of things will we see?

In the Mos Eisley Spaceport scene you can actually see Luke's landspeeder off the ground. Now as they enter Mos Eisley, you realize it is a much more dangerous place than previously depicted. We just got back from Yuma, Arizona, where we were shooting additional plate shots for the scene where the stormtroopers arrive on Tatooine. There should have been dewbacks in the background, but they wouldn't work mechanically. So now you see them in the background with some stormtroopers. We also have a CG stormtrooper that will blow people away. We now have a scene where Jabba and Han Solo confront each other. But there are other tiny little things that George has added that are really fun. In addition, the end battle sequence had some matte lines which needed to be removed. The real key is the restoration of the film. Twentieth Century Fox has been unbelievable in all of this. I've always dreamed of having such a great relationship with a studio. It goes beyond their interest in the new movies; they are serious fans who want this done right! 

by Lukas Kendall

SCORING THE TRILOGY

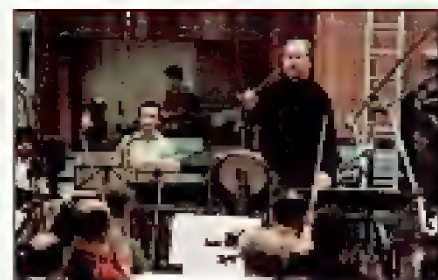
John Williams. He wrote the music for *Star Wars*. And *Indiana Jones*. Oh, and *Jurassic Park*, too, right?

That's the extent to which many people are familiar with this talented and prolific musician. However, his career actually extends to the 1950s, encompassing over 80 films and TV shows, from well-known blockbusters to esoteric B-movies. John Towner Williams was born on February 8, 1932 on Long Island, and went to school in Flushing, New York and later North Hollywood, California, when his family moved out west. In the early 1950s, he learned conducting and orchestration in U.S. Air Force bands, played jazz in clubs and on recordings and studied piano at New York's prestigious Juilliard School of Music.

In the late 1950s, Williams learned the art and craft of film scoring the old-fashioned way—working at a studio and doing composing, orchestrating and arranging on-the-fly, often for live television shows like *Playhouse 90* and *General Electric Theater*. He wrote episode scores for TV shows *Mod Squad* and *Wagon Train*, and played piano in studio orchestras for such legendary composers as Dimitri Tiomkin, Bernard Herrmann, Alfred Newman and Eranz Waxman. You know the famous Henry Mancini theme to *Peter Gunn* (i.e. the Spy Hunter video game)? That's Williams banging away the bass line on the original recording. He even played for his contemporary Jerry Goldsmith, another hugely popular film composer to the present day, on some of Goldsmith's first films like *City of Fear* and *Shark's Lullaby*.

Williams's first film was 1959's *Daddy-O*, a pretty bad juvenile delinquent outing with the dubious honor of being lampooned a few years ago on cable's *Mystery Science Theater 3000*. The score is largely jazz-based. In the 1960s, Williams became well known as an exceptional arranger and orchestrator, and split his time arranging for other composers on films and albums, and writing his own scores for such now-obscure films as *Diamond Head*, *Gadget Goes to Rome*, *None but the Brave*, *How to Steal a Million* (with Audrey Hepburn), *The Plainsman*, and many others. He even worked on the notoriously awful *Valley of the Dolls*, arranging material by Andre Previn. Many of these were light-hearted efforts which sound little like the music for outer space battles, larger-than-life adventurers or killer sharks.

In the late '60s Williams still worked often



in television, and penned themes and selected episode scores for Irwin Allen's *Lost in Space*, *Land of the Giants* and *The Time Tunnel*. He even wrote an early episode score (but not the theme) for *Gilligan's Island*, and since TV music in those days was "tracked" from episode to episode, some of the most well-known incidental bits for Skipper taking it on the noggin were by, that's right, "Johnny" Williams, as he was often credited in those days. He also wrote Emmy-award winning scores for TV movies *Hadi* (1968) and *Jane Eyre* (1970).

Williams hit a major turning point in 1969 with his rousing "Americana" score in Mark Rydell's *The Reivers*, starring Steve McQueen. In fact, this joyous and rich score was what initially attracted the attention of Steven Spielberg. In the early 1970s, Williams' career blossomed with music for Robert Altman's *Imager* (1972), several Irwin Allen disaster movies (*The Poseidon Adventure*, *The Towering Inferno*, *Earthquake*), John Wayne's last film, *The Cowboys*, plus Oscar-winning arranging work on *Fiddler on the Roof* (1971). Through the mid-'70s, he would write music for Clint Eastwood's *The Eiger Sanction* (1975), Alfred Hitchcock's last film, *Family Plot* (1976), plus a lackluster Marlon Brando western, *The Missouri Breaks* (1976), and likewise disappointing W.W.II war film, *Midway* (1976).

In 1974, Williams would start his most important relationship with a director—and one of the most famous composer/director relationships ever. He wrote a simple and fairly short Americana score for *The Saginaw Express*, with Toots Thielemans on harmonica, directed by a young unknown named Steven Spielberg. The film was critically well received, and the next year, the two would get together for the killer blockbuster, *Jaws*, a critical and box office smash, unforgettable in every way. *Dum-dum, dum-dum, dum-dum...* don't go in the water....

continued on page 22



London, England

Um, hello

You see, I don't really mean to be difficult but I got a ticking off from Director of Publishing, Lucasfilm Ltd, Lucy Wilson about my first WONDER COLUMN - which now, may be my last! I used the dreaded 'hyphen' in the middle of a sentence! You know the one I mean - looks like a minus sign or a dash, or the middle bit of an H, or the other half of the Morse code - and yes, I was taught never to use it, other than in a hyphenated word like long-range (but not, of course Lone Ranger). Lucy was taught the same way and she's sticking to it. But I reckon my English teacher is far too old to come after me now, so I'm going to use it anyway - but don't you copy me, all right?

Here's a hyphen, just to irritate Lucy. Ready?

- There!

Now remember! You saw it here first ...



NUMBER TWO OF THE NEW WONDER COLUMN* IN EACH ISSUE OF INSIDER FROM THE MAN INSIDE C-3PO

*(Dictionary not included)

Warning: this column may contain some foreign words.



Gosh!

Talking to my friend Robert Eiba the other day, I asked him why Germans always use such long words - you know - like *arbeiterzeitungsgesellschaftknodlesuppen*. He said it was because the German language has only a few individual words - more than seven of course but not as many as the mainly Latin/Greek based languages like English or in some cases, American. Consequently, the ever-inventive Germans hit on the cunning ploy of making new words by stringing together lots of old ones. Fiendishly simple! But I'd hate to read them off Autocue on TV - unless I was German, of course.

Robert, as you may know, is German and was part of the gang who, earlier this year, produced one of the best *Star Wars* conventions I have ever attended, at the first such European event ever to be staged in Cologne or, as the Germans inexplicably call it, Köln. I think there should be some dots over that somewhere but my typewriter doesn't do dots. Which reminds me of the time I was the host of *The Great Science Fiction Concert* in Philadelphia some years ago: a live audience of 3/4 of a million people in the Parkway (were you there too?), a symphony orchestra, huge pyrotechnics, 100,000 Cyalume Light Sticks, a helicopter, a flying saucer. Wow! And me in charge - sort of!

Anyway, whilst I was staying in the city I was taken to an excellent restaurant, a very chic, smart one called Le Frög. See, they had a typewriter that could put dots on things and indeed there were two over the 'o' of 'Frög'. I

practised my best European linguistic skills in trying to decide whether it should therefore be pronounced *le frerrg*, *le ffrig* or *le ffrroagge* but the only decision I made was to have the *sundriedtomatoepanccetaconfit with herb coulis*. The waiter was one of those film actor types who tower above you with their teeth and tans and intimidate the *coulis* out of me every time. Anyway, I thought I would ingratiate myself by discussing the name of the restaurant. "Do you pronounce it, *le frerrg*, *le ffrig* or *le ffrroagge*?" I fondly asked. "Le Frog," he said simply, as if speaking to an idiot alien, which I clearly was. "But the Germanic *undant*?" I said. "The what?" "The things that change the way you pronounce a word. The dots over the 'o'." "Those," he said, glancing sympathetically at my host, now positive that I was indeed very, very stupid, "Those are the eyes of the frog!"

But enough of dots and dashes and indeed waiters. What I really wanted to talk about is *Schadenfreude* (pronounced *shah-den-froy-der*). You see, sometimes the Germans, in spite of themselves, really do have *le mot juste*. (That's French - call me international. But enough of frogs already!)

Meanwhile:

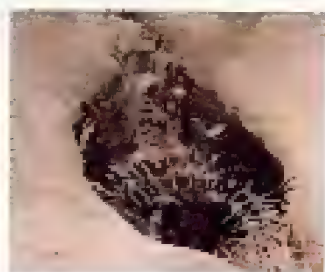
Schadenfreude n. a pleasure in another's misfortune (German. *Schaden* harm + *Freude* joy.) (As in Beethoven's 9th.) (This is turning very educational but stay close.)

Well we've all experienced it, haven't we? To a greater or



lesser degree - some time or another. It can be a mistake that you didn't make for once but someone else did. Or it's aimed at people we think deserve a bit of bringing-down-to-size (these hyphens are everywhere today - Sorry!) *Schadenfreude* is not exactly attractive but it's very human and one shouldn't feel too guilty.

EXTERIOR JABBA'S BARGE: DAY There we were in the desert wastes of Tatooine, Jabba's barge towering into the heat of the real blue-screen of the sky; the brand-new weather-beaten planking receiving another coat of ageing paint before strange creatures could claw their way around



death-by-Sarlacc... Hmmm

the decks and hurl themselves about, simulating and substituting death-by-laser for death-by-Sarlacc. The steep, planked sides of this tremendous vessel were balanced by the huge masts that stood on the deck, their sails furled, looking rather like patio umbrellas waiting to be put up by the pool-boy once

he'd unclogged the filter, but on a grander scale, of course. Strangely, there was a sense of calm before the battle; the crew fulfilling their roles, the actors learning theirs. The air was still, no traffic sounds, not an Ewok in sight, just the occasional dribble of distant voices giving a sense of intimacy in that great sandy space.



Jabba's Barge

"STAND BY!"

The calm was split by the man next to me, his legs and mind akimbo. Clearly unsure that his voice would carry through the electronics of the walkie-talkie in his hand, he was guaranteeing reception in the heavens by bellowing the words upwards as well. I jumped. He jumped, but then realising who I was, or indeed wasn't - I wasn't a part of the Sail Crew, I was an actor - he went back to the job and indeed radio, in hand. First The Gatekeeper! Now meet - **THE SAILMASTER!**

"LET GO THE TOPS'LS!" he yelled, louder now but the peace was gone anyway. A stream of instructions. **TOPS'LS! MAINS'LS! JIBS! HALYARDS! SHEETS!** (Sheets?) - it was like being on *The Bounty*. Everywhere I moved, I seemed to be in the way, obstructing a clear view of the crew unfurling and rigging the acres of canvas, and merely receiving glances which assured me that I was a nautical nonentity. The tension mounted. Marine machismo was in the air. A mere thespian.

what did I know of sheets in the wind, the Beaufort scale or how to tie a sheepshank? (sheetshank?) I'd got scared on the ferry to Catalina Island. What use was I on board anything, even a ship that wasn't going anywhere?

THE SAILMASTER narrowed his gaze against the glare, to skipper the next sailcloth into line. His radio confirmed what his scorching eyes could see. His gallant crew, a hundred feet above, were scrambling and climbing to his every bel-lowed word. Even the air joined in and a breeze brushed my blushing cheek, a token only of an ocean wind. In the way again, I felt ashamed of my sealess-legs; a passenger; a day-tripper - a land lubber! Was there not a nook where ropes and tackle would not spring up at **THE SAILMASTER's** impatient urging? **"HOIST THE PETARD."** But now, a kind of calm, and all the crew stared up in wonder.

"BELAY, ALOFT!" Those words, redolent with salty spray and maritime tradition, those simple words stayed the diligence of the crew above. The radio fell silent. At last the barge was fully rigged, her sails full-set to catch the slightest wind. Magnificent! **THE SAILMASTER** was rightfully a man fulfilled.

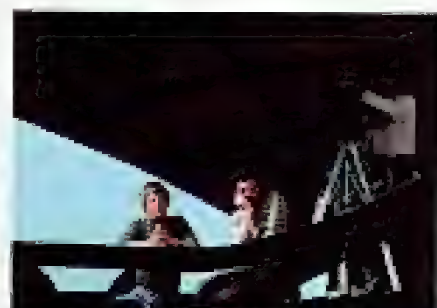
And I had found a corner of the bridge where I could hide my inadequacy and wimpish shame but still see what was happening, in a refuge from the breeze that seemed a little stronger now. A slight creaking of the timbers below me showed that this was really not just a giant and spectacular film set, perched high up on an immense platform; this was a living thing that seemed to move.

Suddenly, **"Err, George?"** David Tomblin, the ever-resourceful first assistant walked over to **THE MAN RESPONSIBLE FOR EVERYTHING**. Talking and much pointing. The creaking and groaning was getting stronger now. Pointing and talking. Sails straining. George leaving. Cameraman leaving. Rats leaving. David wandering over.

"Well, my dear (David always talks like W.C. Fields playing a Dickens character, here with a hint of Captain Ahab) **I think it's time to abandon ship, as they say."**

Now, though not exactly PC, *women and children first* might be OK, when there are lifeboats, but you may have noticed that Jabba's barge isn't exactly the *dernier cri* of the Safety Inspectorate, so I was down the back stairs quicker than you could say *Avast behind!*

THE SAILMASTER had done a magnificent job; the sort of work that would have won the America's Cup but this was only meant to be pretend. No one had reckoned on there being a real wind out of the east which was now in the process of gently urging Jabba's barge, together with its appendage, resting place of the all-powerful Sarlacc and the truly vast timber scaffold beneath, due west into the sandy wastes, forever.



THE MAN RESPONSIBLE FOR EVERYTHING.



The last I saw as I drove away to the opulent safety of the Stardust Motel, was the lonely figure of THE SAILMASTER on the deck, gazing aloft, his radio clenched into a raised fist. I presume he was giving orders to "HAUL DOWN THE MAINS'L" but he may just have been shouting to the heavens, "WHY?"

Wind can be a real pain. can't it.

But then, you know what happened to the Wampa. Another tale of Oh dear Mickey's little hand is pointing at his nose so I'd better go..... We must do lunch some time..... Talk to you later..... Have a nice day.....

(Sometimes it's hard to say goodbye)



PS (Memo to myself: must look up the word lubris)

PPS Memo to Lucy: Hyphen count - 35 - not including these two - so total - 37 err...

PPSS I had the best time at DragonCon in Atlanta. I finally recovered but I don't think the hotel ever will! If you were there too, I hope you had as much fun as me - as 17- who cares about grammar, anyway! (Me do, really.)

PPSSSSS I also made an excellent visit to the San Diego Comic Convention as a guest of Ryder Windham and all my friends at Dark Horse Comics. There, I believe, the hotel has recovered - but I haven't!

PPPS(I) Lucasfilm's Vice President of Licensing, Howard Roffman, does not wish me to wait for 20 years before I own a whole Star Wars desk set as I suggested in NUMBER ONE OF THE NEW WONDER COLUMN IN EACH ISSUE OF THE INSIDER FROM THE MAN INSIDE C-3PO! So he has given me a Death Star eraser - quite apt when you think about it. But he does say that I should not always expect gifts in the future. Is there an end to this man's generosity, after all?

PPPS(II) The **winner** of the SPOT THE MISSING WORDS CONTEST was my Aunt Mildred - What do you mean 'fix?' However **Leland Y. Chee** of Belmont CA could have been the winner if I'd felt able to print such an **outrageous and lurid** suggestion. Made me laugh though! A lot! - Don't even ask!

PPPS(III) I'm thinking of having a tattoo to improve my image but what? - and where? Suggestions??

NEXT ISSUE...



Ewoks - The Virus

YOU ASK

Andrew Gunter, Dallas TX

Back numbers of Cantina Cuisine are only available on Croyden, the dreadfully boring sub-moon of Planet Gipper. Their postal system is worse than ours and it's really not worth the trip. Sorry. Maybe you could create your own cuisine ideas? I'm sure they'd be better than mine (or Bubba Bob's!). AD

Bubba Bob, Mena AK

I'm sure it did taste strange (Cantina Cuisine No 22 - Ewoks Make Great Salami.) Your enthusiasm is admirable but next time you pick a recipe, please read further than the heading. AD

Patrick Wrubbel, Monroe WI

I know you would prefer to only read my NEW WONDER COLUMN but I'm afraid you will have to look at other bits of the Insider (some bits are quite interesting, by the way) where, as soon as plans are finalised, I'm sure you'll hear all about the 1997 Star Wars Convention at Disneyland. See you there? AD

Scott Stephens, Benton AR

Modesty prevents me from printing your charming and insightful letter. Of course I could never personally use words such as 'terrific' and 'hilarious' and 'a joy to read' to describe my NEW WONDER COLUMN but under the Constitution I cannot deny you the right to do so. Thank you anyway. AD

SPECIAL OFFER - SOON

YODA - The Fragrance

CANTINA CUISINE - No. 73

HAN SOLO - ON A ROLL

BANTHA POODOO -
THAI STYLE

ENDOR - PART OF A COMPLETE
BREAKFAST

WARNING: II

Last issue we stated: Not everything Anthony Daniels says should be taken so much as a warning. This should have read: Very little Anthony Daniels says should be taken seriously. Ed.

If you would like to write to Anthony Daniels for possible inclusion in THE WONDER COLUMN or for an autograph, please send at least three, minimum priced International Postage Coupons, available from your friendly neighbourhood post office, to Anthony Daniels c/o The Star Wars Insider, PO Box 111000, Aurora, Colorado 80042 USA



STAR WARS INSIDER

STAR WARS

THE

DARKSTRYDER

C A M P A I G N

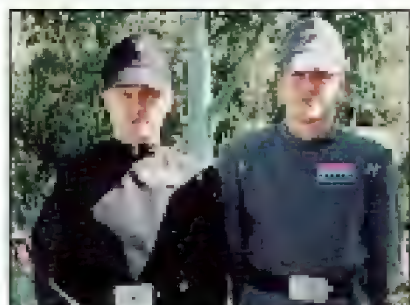


FEATURING AN ORIGINAL STORY
BY TIMOTHY ZAHN

WEST
END
GAMES



AROUND THE WORLD



Drew and Leigh Senior in costume.

AUSTRALIA

Reported by Australian Correspondent *Shane Morrissey*

Drew and Leigh Senior, identical twins from Albury, NSW claim to have the most extensive "fabric" *Star Wars* costume collection in Australia.

Presently, the Senior twins have an Imperial Officer's Uniform, a black Death Star Commander uniform, a Grand Admiral Thrawn uniform, a Snowtrooper outfit, an Imperial Bridge Officer's uniform, an

X-wing fighter pilot and the Rebel General Madine's uniform. The costumes are made as authentic as possible from their own drafted patterns. The reference source for their costumes include magazines, lobby cards, videos, the *Art of Star Wars/Empire/Jedi* books, technical manuals and the wide screen trading cards to gain accuracy in the making of the costumes. These costumes have a lot of accessories that also need to be considered such as gloves, boots, badges, helmets, caps, breast plates, guns and holsters. For these accessories they have engaged tradesmen and other professional people to make the parts needed. For example, they have commissioned a metal engineer to lathe a lightsaber from a solid aluminum rod for their upcoming Luke Skywalker costume. These costumes are worn at fancy dress parties, SF conventions and at *Star Wars* social club meetings.

ITALY

Reported by Italian Correspondent *Gian Paolo Gasperi*

This fall, Fox Video Italy released the long-awaited digitally remastered version of the *Star Wars* Trilogy, starting a huge television ad press campaign in conjunction with Linea G&G, Galoob's distributor in Italy, which released a new series of *Star Wars* Micro Machines and playsets. It was supported by an itinerant showing of a life-sized X-wing replica (*see article in this issue—ed.*) in the major Italian city squares, in-store appearances of an authentic Darth Vader costume, and, with the cooperation of Panasonic, even THX sound home system demonstrations of the newly remastered *Star Wars* movies in 50 key retailers nationwide.

In the publishing field, Sperling & Kupfer Editori published Dave Wolverton's *The Courtship of Princess Leia* and, encouraged by the readers' response, plans to release new *Star Wars* novels early in 1996. Stradellibri, the Italian publisher of the *Star Wars* roleplaying game line, is planning to release new sourcebooks and supplements as well.

JAPAN

Reported by Japanese Correspondent *Eimei Takeda*

On October 20th and 21st, Japanese *Star Wars* fans were at-

tacked by media assault. After the long wait, THX video cassettes of the Trilogy were finally out from Twentieth Century Fox Home Entertainment, along with THX laserdiscs from Pioneer LDC. Also available are three volumes of the Trilogy comics by Shogakukan Production, and an original soundtrack compact disk set from BMG Victor.

Many of our products have been produced and available first in the United States, but one particular book is thoroughly made in Japan! This is the photo encyclopedia called *Star Wars Chronicles*—a gorgeous coffee table book that covers almost every character and every event in the *Star Wars* universe and is written and edited by Japanese *Star Wars* experts (and *Star Wars* correspondent) Eimei Takeda and Seiji Takahashi. The *Chronicles* shows vehicle comparison charts, droids, heroes and villains in order of their on-screen appearance. It also features all the cantina aliens, all the holo-monsters, and all the creatures in Jabba's Palace!

FRANCE

Reported by French Correspondent *Patrice Girard*

In December, French fans can turn their TV's on and see it filled with commercials from Kenner, Ideal (which will promote the Micro Machines line) and Fox Video.

Dark Horse Comics asked French artist Olivier Vireux to adapt a comic from Timothy Zahn's novel *Hell to the Empire*. This 6-part comic should be released at the same time in the United States and in France. Also in the publishing area, publisher Presse de la Cité released in September two "Chroniques" volumes. It's a two-part compilation, one with all the Timothy Zahn novels and the other one with the three movies' introductions and it includes a special file on *Star Wars*. This special file is named "The Thousand Faces of *Star Wars*," and it traces to explain the phenomenon from the beginning in 1977 up to now. These books will feature artwork from Drew Strahan.

Finally, Dave Protese, our worldwide Darth Vader, was in Paris in July for the opening of Disneyland Paris' Space Mountain. After riding the attraction, Dave said, "I prefer to be in my quiet TIE fighter rather than riding this incredible attraction."

UNITED KINGDOM

Reported by British Correspondent *Jane L. Garner*

With so much *Star Wars* activity going on in Great Britain it looks like being a case of the early bird catching the worm! Fox Video are working hard on the publicity campaign surrounding the release of all three titles mastered using THX technology. On the merchandising front, Spemmark has a fantastic new alarm clock that talks. Also, in shops now or due to arrive for the New Year are, toiletries from Grosvenor, postcards from Classico, action money boxes from Toy Options and from CG Publishing, the second in their range of limited edition figurines, a finely crafted Obi-Wan Kenobi limited to just 2000 pieces.

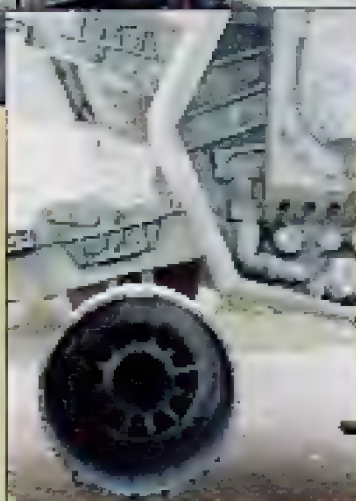
continued on page 18

X-wings SIGHTED IN FRANKFURT

by NELSON HALL

If you're traveling down your local highway in the next year or so and happen to spot an unusual looking craft on a flatbed truck that looks like a hybrid between an X-wing fighter and an Imperial Shuttle, you're not hallucinating. It is, in fact, an X-wing, intentionally designed with hinged wings to allow them to fold up and point skyward. There are presently nine of these X-wings being built in Frankfurt, Germany for promotions all over the world by FoxVideo International. The countries on which these X-wings will touch down include Australia, France, Germany/Benelux, Italy, Japan, South Korea, Spain, UK, and the United States. The X-wing cockpits come fitted with a video monitor that allows the "pilot" to play Rebel Assault for a truly interactive experience. The fighters will always be displayed with the wings in the familiar "X" attack formation, but in order to comply with international wide-load traffic regulations, the wings are slightly shortened in scale and hinged for transport purposes. The project is under the watchful care of FoxVideo Germany's Peter Lindörfer, who has even participated in their construction. As the Lucasfilm Archivist, I traveled to Frankfurt in July during the early stages of fabrication to ensure faithful reproduction of the X-wings. When Peter informed me prior to my visit that German technicians were attempting to reproduce the fighters to within a millimeter's tolerance, I wasn't too worried.

The morning after I arrived in Frankfurt, Peter drove me to the outskirts of town to an industrial park area. There, in an unassuming warehouse, we entered the offices of Pana Sensor, a special effects company run by the Kammermeier family. I couldn't help but ponder the question: Why are special effects companies always located in industrial parks in unassuming warehouses? We pored over blueprints and mock-ups in the front office, then entered the main fabrication rooms. Past a motion control camera system there were numerous space station and spacecraft miniatures



Top: Mr. Kammermeier of Pana Sensor & Bodo Schwartz of FoxVideo Germany beside X-wing. Below: Detail of X-wing.

from an unfinished production. Against the far wall was a familiar sight—a Statue of Liberty head, perhaps half-scale, from a popular German TV commercial. In the center of the room was the unmistakable steel framework of a nearly full-size X-wing fuselage. Beyond lay a vast expanse of metal square and tube stock, the skeletal foundation of X-wings to come. Near the back wall was a large wooden mold for fiberglass lay-up to reproduce the aft section behind the cockpit where the Artoo copilot resides. In the adjacent room was Pana Sensor's mold shop, where technicians busily prepared molds and cleaned and trimmed cast parts. This is how


most of the surface detail was being replicated, including

the asterisk shapes at the base of the laser cannons, and the surface panels. I couldn't help but be amused by the thought that nearly 20 years ago, model-makers at ILM who were fleshing out the details of the first X-wing models selected

bits and pieces from off-the-shelf model kits. This is known as kit-bashing, whereby existing kit parts are selected to enhance the detail of a scratch-built model. It

can be a spontaneous process—the aim being to select pieces that are aesthetically useful and fit the overall scheme of the model's appearance. Now, nearly 20 years later, these parts are being recreated in full-scale, with great attention to detail—the evolution of someone's whim from a long time ago, in a modelshop far, far away.

As we left Pana Sensor on that July afternoon I felt very confident with the level of craftsmanship and engineering going into these X-wing fighters. Having seen photographs of the finished version only affirms that feeling. This is the first virtually full-size squadron of X-wing fighters to ever be created in three dimensions—and built for travel.

no less. I wish to congratulate Peter Lindörfer, Bodo Schwartz, and their colleagues at FoxVideo Germany GmbH, as well as the Kammermeiers and their staff at Pana Sensor for their hard work and integrity on this project. They expressed great reverence and respect for the *Star Wars* films and it shows in their work. 



THE MARKETING OF THE STAR WARS VIDEO TRILOGY

BY PAMELA ROLLER



With a marketing blitz bigger than the Rebel assault on the Death Star, 20th Century Fox is selling the magic of *Star Wars* to a new, global generation. In case you've been trapped in an ice cave on Hoth and missed the news: Fox Home Entertainment has re-released a boxed set of the *Star Wars* Trilogy—the first VHS tapes ever to be digitally mastered using the THX process.

Lucasfilm's THX Digital Mastering Process ensures that the quality of the video's sound and picture is as close to the quality of the original motion picture as possible. And, it definitely does make a difference. The John Williams score now resonates with clarity, and there is renewed vibrancy and crispness to all the films' images.

Jeff Yapp, president of Fox Home Entertainment International, says, "We're so excited with the project because people are going to be seeing the videos as close to a theatrical presentation as they ever have. The quality of the tape the consumer is getting is the best that's ever been available."

The *Star Wars* Trilogy also includes a three-part interview with George Lucas conducted by film critic Leonard Maltin. Lucas talks about creating *Star Wars* and provides insider information about the much-anticipated, *Star Wars* Trilogy prequels currently in development. In addition, a booklet comes with each set, offering savings on licensed merchandise.

But *Star Wars* fans be advised: Don't postpone purchasing the *Star Wars* Trilogy set. Fox will discontinue its distribution on January 31, 1996.

From Tokyo to Paris and Melbourne to Mexico City, from the backroads of America to the World Wide Web, Fox is delivering a loud, clear message that this videocassette Trilogy marks the end of an era and the beginning of a wave of new *Star Wars* creations that will entertain fans into the next millennium.

"... *Star Wars* is the largest entertainment franchise in the world," says Yapp. "We believe that it's one of those few films that has universal, timeless appeal across countries and demographic groups. So there's consumer demand."

Twentieth Century Fox, in a "tour de force" of marketing savvy, has flooded every promotional medium available with advertisements for the new video set, inviting consumers worldwide to see the classic films in greatly improved form.

Billboards and print ads announce the return of Darth Vader and Yoda. Promotional tie-ins accompanying the release of the Trilogy include special offers through Kellogg's cereals and exclusive poster offers through Blockbuster Video.

Television ads promoting the set have inundated consumers with images celebrating the ageless quality of *Star Wars*. In one spot, the familiar electrical hum and flash of lightsabers emphasize a confrontation between Darth Vader and Luke Skywalker. There's even a commercial featuring baby boomers—a tribute to those fans who witnessed *Star Wars* during its first run in 1977.

The most intriguing and ambitious element in the marketing plan may be Fox Home Entertainment's venture into cyberspace, implementing a World Wide Web site to pro-

mote the Trilogy (<http://www.trthe.com>). The site offers fans a frequently updated, invaluable library of information about *Star Wars* and the release of the video set.

Information can be found in six parts related to each film in the Trilogy, with four sections in each part. The four sections include: storyline, giving users access to video clips and *Star Wars* scripts; characters, providing audio clips and in-depth filmographies of the characters and the biographies of the stars who portrayed them; backlot, including downloadable images of scenes and props; screening room, offering portions of interviews with George Lucas, as well as inviting users to participate in trivia quizzes.

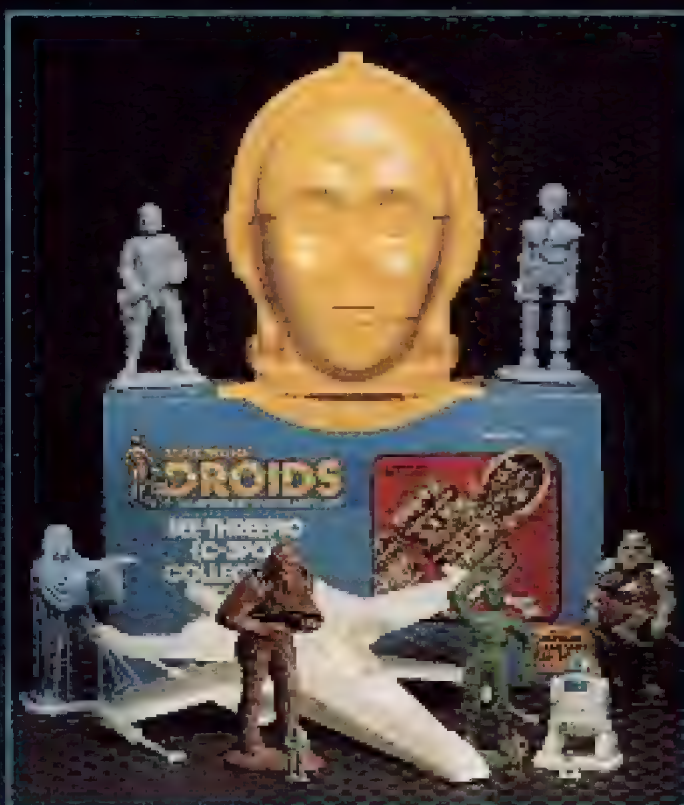
Internationally, the video set was released in 38 countries throughout the month of October. Marketing elements used to promote the videocassette Trilogy outside of the U.S. and Canada included nine, full-size X-wings. The X-wings will tour various points around the globe, including appearances at events in Japan, Australia, as well as London—where it will be featured in the Christmas parade and then parked in front of Piccadilly Circus.

On the use of the X-wings, Yapp notes, "One of the things I think is critical, especially in entertainment marketing, is the ability to create 'word of mouth' and generate publicity. Basically, create an event. . . . How do you create events? Well, there's probably no better way to do that than to park a full-size X-wing fighter somewhere. It's going to cause people to talk."

Fox didn't stop at X-wings when it came to promoting the videos internationally. In



STAR WARS INSIDER



These photos show just some of the prototypes and one-of-a-kind items in the Tomart archives. Read the stories behind each item only in AFD.

The Untold STAR WARS Merchandise Saga

Tomart brought you the definitive guide to *Star Wars* collecting. Yet there wasn't enough room for one-of-a-kind items, unproduced prototypes, and hundreds of other facets of *Star Wars* merchandise. Now *Action Figure Digest* includes a new section to update *Star Wars* every issue.

This section goes beyond action figures to cover all *Star Wars* collectibles past, present, and future. More details are provided on figures and toys...including card backs, prototypes, and special promotions. Definitive value updates are presented more often. A more reliable outlet for information on new products is now available to *Star Wars* licensees who wish to use Tomart's Publications for free publicity or paid advertising. And it's all in full color.

It's the kind of *Star Wars* coverage you've always wanted, and it's only part of *Action Figure Digest*. Don't miss a single issue. Ask your dealer to reserve your copy today or subscribe in the U.S. by sending your check or money order with the subscription order form below.

| Delivery Options | | Price | Total |
|--------------------------|---|----------|-------|
| <input type="checkbox"/> | Standard Magazine Rate | 30.00 | |
| | First Class Mail (U.S.) | add 6.00 | |
| <input type="checkbox"/> | Regular Canadian Rate | 34.00 | |
| | First Class Mail (Canada) | add 9.00 | |
| <input type="checkbox"/> | International Subscription via Air Mail | 50.00 | |

Ohio Residents Must Include 6.5% Sales Tax

Please send my order to:

Name _____

Street Address _____

City, State, Zip Code _____

Send check or M.O. to:

Tomart Publications
3300 Encrete Lane
Dayton OH 45439

☐ Begin my subscription with issue #30 (First *Star Wars* Update)

Tomart's
ACTION FIGURE
DIGEST

No. 20 \$5.95

Star Wars Update

Action Figure Design Contest Winners



Billboards promoting the Trilogy release appeared in cities all over the country.

Spain, a 150-foot replica of the *Millennium Falcon* and a 20-story billboard proclaim the arrival of the Trilogy, and Darth Vader and two stormtroopers are canvassing the world, spreading the word about the significance of the new video package.

The intensive promotional campaign reflects Fox's desire to take George Lucas' venerable, re-vitalized classic and expose it to a contemporary, global audience. Both Fox and Lucasfilm want to introduce a new generation to the Force, while reminding the rest of us "thirty-somethings" just how special the *Star Wars* Trilogy still is, especially with its THX-improved quality.

Jeff Yapp notes that this marketing campaign sets itself apart in scope and size, but also because of the product it's promoting. He says, "It is the largest launch program we've ever undertaken. And that's even for now feature films. It's even more significant when you think about it being a catalog title that happens to be almost twenty years old. We've got retailers around the world, in the U.S. and in all international markets, looking at this as if it's a release of a new feature film."

When it came to developing and implementing the marketing program to sell the THX version of *Star Wars* to the world, careful planning was essential.

Yapp notes that "first and foremost the biggest decision you make at any point is, 'What is the potential of the campaign?' We had the benefit of actually testing a very similar *Star Wars* program in the United Kingdom last year. That program was so success-

ful, it gave us the confidence to establish a very aggressive launch plan based upon what we feel is its appeal."

The next step involves research. Yapp says that "you have to ask yourself, 'Why was *Star Wars* so successful? Why do people still talk about it?' You've got to understand what it was about the films that made them so special in the mind of the consumer."

He continues, "From research, you go into the creative development phase, which is all the elements of the package—from the packaging, to point of sale material, to advertising. It all has to come together in a single message that is consistent with the position you've established." After the elements of the package are selected to represent that message, Yapp says, "You go back and do research to make sure it delivers what you think it's supposed to be delivering. And then it's execution...probably the most important element of any program."

Twentieth Century Fox's execution of its marketing plan is paying off—Big Time. The *Star Wars* set is selling quicker than the *Millennium Falcon* can jump to lightspeed. More than nine million units were sold during the first week of the video Trilogy's release. Add to that figure the projections for international distribution (three to four million sales) and it's obvious that 20th Century Fox has scored another entertainment victory. But, Fox isn't the only winner in this game. Thanks to THX, the millions of fans who purchase the *Star Wars* video Trilogy can be satisfied knowing that they own a visually and audibly superb piece of movie history. 🗲

As for established licensees, the success stories keep on coming. From T-shirts to holograms to books, British fans will find much to give each other this Christmas! So British fans, rise and shine and May the Force Be With You!

GERMANY

Reported by German Correspondent Oliver Decker

There could be no better indication for the popularity of *Star Wars* in the German speaking part of Europe than the founding of the Official *Star Wars* Fan Club of Germany. The Official Fan Club was set up to serve the many fans in Germany, Austria and Switzerland. The preparations for Jedi Con '96 are well underway and will attract about 800 fans. The Jedi Con is a three-day event and offers an action-packed program, with over 40 different events, including a grand opening ceremony, exhibitions, live panels, a dealers room, a costume competition, several guest stars and much more.

The release of the THX version of the *Star Wars* Trilogy created a huge media interest over here. The extensive advertising campaign has let many other *Star Wars* licensees, like Hasbro, Kenner, Carlsen Comics, etc. to join Fox in its efforts and by doing so, they added a lot to making the saga even more recognizable and present in the general public's mind.

CANADA

Reported by Canadian Correspondent Les Dinal

Greetings from the Great White North! I'm happy to report that *Star Wars* is alive and well in Canada.

With the recent release of the *Star Wars* Trilogy everyone is a buzz with excitement over upcoming *Star Wars* related projects and merchandise. The newer top quality collectibles such as the life-size Yoda replica and the Darth Vader mask have captivated the older Canadian consumer. The only frustration is the awareness of all the new material being produced and the difficulty finding it here in Canada.

But the material is finding it's way up here more regularly thanks, in part, to the *Jawa Trader* catalog. Polydata, a Canadian model company, has begun shipping its Luke Skywalker vinyl kit with three more characters planned by Christmas. Kellogg's has just released a special offer to obtain "The Making of *Star Wars*" videocassette with Honey-Nut Corn Flakes. And there is no end in sight. Canadian interest in *Star Wars* continues to build! 🗲



EXCERPTS FROM THE JOURNAL OF A REBEL PILOT

by Sue Seserman

Editor's Note: The following are excerpts from the diary of a Rebel pilot who calls himself Rookie One. It's known that this pilot was instrumental in one of the Rebel Alliance's most dangerous and most successful missions, code named Rebel Assault. In Rebel Assault, Rookie One faced numerous space and land-based battles against the Empire and ultimately played an integral part in the destruction of a Death Star. Here he reveals some of his thoughts just prior to entering another confrontation with the Empire bound to be every bit as challenging, thrilling and frightening as Rebel Assault—I'll call it Rebel Assault II: The Hidden Empire. This is the kind of battle that makes legends.

Day 145

Okay, I figured I could put up with that nickname—Rookie One—for a while. After all, I was going to be flying with some of the best pilots in the galaxy. The whole time I was growing up, all the kids dreamed about flying for the Rebel Alliance and blowing a TIE fighter from here to Dagobah. I mean, Luke Skywalker wasn't the only guy with a skyhopper blasting the heck out of wump rats and imagining he was an Imperial pilot. So, I figured I'm new, and even though I'm a pretty good pilot and a crackerjack shot, I could put up with the name. But come on! I was there with Ru Murleen and Captain Ferrell when we put a major crimp in the Empire's plans by blowing up a Death Star. You'd think they'd stop calling me "Rookie" after that!

Day 162

Today in the mess, I overheard a squadron talking about something called the Dreighton Nebula. They said it's like this hole in space where pilots have been mysteriously disappearing since before the Clone Wars. One minute they're there and the next they're gone. And I thought going up against an Imperial walker was scary stuff.

Day 163

You're not going to believe this. Today I got the word that I'll be flying with a squadron very close to the Dreighton Nebula. I don't have the details of the mission yet, but I'll keep you posted. Those old stories are probably a lot of bantha poop anyway.

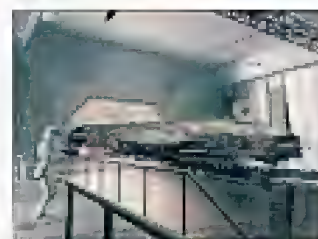
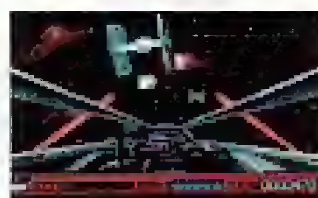
Day 163 (later)

I just came from the PTC (Pilot Training Center) to get in some B-wing practice before the mission—which is tomorrow as it turns out. I flew the asteroid course and the TIE battle 4 course (just in case!). It's amazing how real those simulated programs feel. Anyway, I decided to make a quick stop in the pilot's bar before heading to my room. It got me thinking about Ru Murleen and how we had had a drink together here once after a training session when I had first joined up. That was the first time I had a real conversation with her and found out that she wasn't only a great pilot and shooter, but that she was smart, funny, nice, beautiful . . . Well, forget that. I'm just lucky to know her and to be able to fly with her.

Day 170

The mission near Dreighton was six days ago, and I'm just now getting the chance to write this entry. I probably

shouldn't even be recording this—after all, it's probably highly classified. The heck with that. I just survived one of the most frightening and dangerous situations of my life. When we were up there, we received a distress call actually coming from somewhere inside the nebula. My commander, Commander Kirby, ordered me to accompany him into the nebula. I was scared, but I was with Commander Kirby, and he's one of the best. So we veered our B-wings away from the squadron and straight into the nebula. What happened next is really a blur. It happened so fast I can't even make sense of it. All I know is that one minute we were flying side by side, and the next we were attacked. I was fighting to keep control of my B-wing when I heard Commander Kirby scream through my com. I looked around and he was gone. Blown away. A horrible jolt shook me out of my shock. I had been hit and was plummeting toward a planet's atmosphere. I must have blacked out for a few seconds and, when I came to, I barely had enough time to eject. I noticed my hand-held com was still picking up those distress signals. I wouldn't be leaving the same way I came, so I decided to track the signal. Maybe whoever was at the other end of it had a way out. It turned out there was an Imperial base not far from my crash site and that was where the signal was coming from. But the signal wasn't Imperial, and without many other options, I decided to risk entering the base. Well, it's a good thing those stormtroopers are pretty slow, because there sure were a frigate load of them inside. By the time I reached the ship sending the signal, I was nearly out of ammo. Turns out the signal was coming from a captured *Millennium Falcon* type freighter—the signal was coded, and therefore undetectable by the Empire, and there was no sign of whoever the ship belonged to. I saw this was my chance to get the heck out of there, so made a break for the ship and managed to get on board with blasters firing all around me. Yoda must have been looking out for me that day, because somehow I safely made it back here. The ship's log indicated that the pilot had detected some kind of Imperial threat in the nebula and had uncovered the existence of a mining facility in the vicinity. He thought the two were somehow connected. Tonight I learned that Admiral Ackbar plans to send a squadron to the mining facility to investigate. I'm going to volunteer. It seems like something really big is heating up, so I don't know when I'll be able to write again. So I'll sign off for now—Rookie (hopefully not too much longer) One. ☮



Scenes from Rebel Assault II.

LUCASFILM'S LATEST



STAR WARS SHADOWS OF THE EMPIRE

SHADOWS OF THE EMPIRE UPDATE

The genesis for *Shadows of the Empire* is the 30-second scene in *The Empire Strikes Back* where Darth Vader gives instructions to the bounty hunters not to vaporize the Rebels because he wants them alive. An Imperial Commander says under his breath, "Bounty Hunters, we don't need their scum!" Nothing could be farther from the truth! The Empire and the galaxy's criminal underworld have an interdependent relationship, a relationship that is the main focus of next year's multimedia Lucasfilm extravaganza, *Shadows of the Empire*. Through a series of comics, books, toys, and a video game, fans will see for the first time who Jabba the Hutt works for, what happened to Boba Fett after *The Empire Strikes Back*, and how the Imperial government and the outlaw underworld maintain a delicate balance of power in the galaxy. Howard Roffman, head of Lucasfilm Licensing, took a moment to update the *Insider* on the project.

What is the first Shadows project that will appear and when will it be released?

HR: Bantam will publish Steve Perry's *Shadows of the Empire* novel in May and the first Dark Horse *Shadows* comic series will come out soon after that. The novel is the one thing that is the most complete at this point. The third element that's very important to creating the whole picture of *Shadows* is the LucasArts video game for the Nintendo Ultra 64, which is a completely new platform that will be released next spring. The Ultra 64 has awesome capabilities. Part of the idea of the *Shadows* game is to exploit those capabilities to the fullest.

Will the Shadows comic be a straight adaptation of the novel?

HR: No, I wouldn't say that. If you think of *Shadows* as Episode V and a half (between *Empire* and *Jedi*), then each of the different things we are doing are meant to look at it from a different perspective. You will see events depicted in the comic that you don't see in the book. The comic will have more about the bounty hunters and Boba Fett's quest to bring Han to Jabba, and the difficulties he encounters.

Will the story have mostly familiar characters or new ones?

HR: It'll have both. One of the great things about working in this time frame is that, with the exception of Han, we have all the characters to play with. At last we can write interesting fiction about Darth Vader. There are definitely major new characters as well.

Is Shadows of the Empire like another Star Wars movie with everything but the movie?

HR: That's an interesting way to put it. We've been calling it a multi-media adventure, but that's a good way to put it because it lets people know it's not a movie (or a TV show).

The game will be the closest thing to a movie because it will have full motion video and will really begin to blur the line between a movie and a video game. It's amazing what you can do with full motion video on the Ultra 64. When I look at the work in progress I almost get motion sickness.

Cool! That's the quality of a good game! What about the Kenner and Galoob Shadows toys?

HR: Kenner will most likely introduce theirs in late summer of next year. In the case of Galoob, there's a good chance it will hit around the time the initial stuff hits. 🗡️

LICENSING



1996 will be a busy year for Star Wars licensing. Here are some upcoming products you'll be seeing in future *Jawa Trader* catalogs:

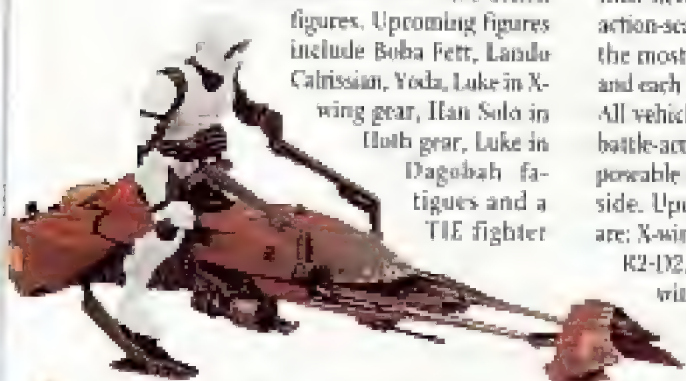
Kenner—Kenner Toys will be releasing more classic *Star Wars* action figures. Upcoming figures include Boba Fett, Lando Calrissian, Yoda, Luke in X-wing gear, Han Solo in Hoth gear, Luke in Dagobah fatigues and a TIE fighter

pilot. Also being released is a new Speeder Bike with Riker Scout Pilot figure from *Return of the Jedi* and a full-size reproduction of a lightsaber that features three electronic sounds straight from the movie and a telescoping saber light.

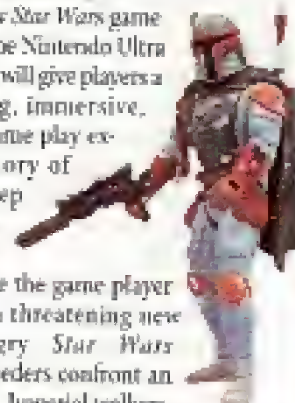
Galoob—Following in their successful line of Micro Machines, Galoob will be releasing their new *Star Wars* Action Fleet. These new action-scale vehicles are miniature replicas of the most famous *Star Wars* ships and each include two small figures. All vehicles feature movable battle-action parts with the poseable figures fitting inside. Upcoming vehicles are: X-wing with Luke and R2-D2, Imperial AT-AT with stormtrooper and AT-AT pilot, Shuttle Tydirium with Han

Solo and Chewbacca, Darth Vader's TIE fighter with Vader and Imperial Pilot, snowspeeder with two Rebel pilots and an A-wing fighter with pilot and C-3PO.

LucasArts—LucasArts will release the Nintendo Ultra 64 *Shadows of the Empire* game. The new *Star Wars* game makes full use of the Nintendo Ultra 64 technology and will give players a visually stunning, immersive, lightning-speed game play experience. The story of *Shadows* delves deep into the criminal underworld where the game player confronts a threatening new power-hungry *Star Wars* enemy. Snowspeeders confront an army of monstrous Imperial walkers, and players have the freedom to attack



Kenner's hot new Speeder Bike





Gallego's new Action Heat line.

any direction—a 3-D technique available today only on high-end, more expensive computer systems.

CUI—Continuing in the line of successful tin trading cards, CUI will release a set of tin *Return of the Jedi* trading cards.

Hamilton Collection—will release several new *Star Wars* collectible plates.

Illusive Concepts—Following in the footsteps of the life-size Yoda and Boba Fett & Admiral Ackbar maquettes, Illusive Concepts will release their authentic, detailed maquette of the infamous Jabba the Hutt!

Parker Brothers—Will have a new board game for early next year titled "Death Star Assault".

Milton Bradley—Will release 550 piece puzzles for each *Star Wars* film.

ILM (INDUSTRIAL LIGHT & MAGIC)



Just in time for the holidays, ILM is putting the finishing touches on Tri-Star's *Jumanji*, starring Robin Williams, and directed by Joe Johnston (*The Rocketeer*).

Wild animals run amok in this film version of the popular children's book. ILM's special ef-



Wild animals run amok in the new film *Jumanji*. Special effects, such as the animals in this shot, courtesy of ILM.

fects wizards are working on a number of exciting projects including: Amblin Entertainment's *Twister*, from director Jan DeBont (*Speed*); *Mission Impossible*, the feature film version of the classic television series, produced by and starring Tom Cruise, and directed by Brian DePalma (*The Untouchables*); *Dragonheart*, starring Dennis Quaid (*Intervista*) as a medieval knight, with Sean Connery lending his voice as the dragon; and *101 Dalmatians*, from filmmaker John Hughes (*Home Alone*). ILM is also producing several of the sequences for *Eraser*, Arnold Schwarzenegger's latest, directed by Chuck Russell (*The Mask*); and is continuing their work on the IMAX film, *Special Effects*; and the *Star Wars* Special Edition due to be released in 1997. ILM's commercial division is currently working on a number of projects for clients that include: Eveready Energizer, BMW, and Coca-Cola.

SKYWALKER SOUND



Impossible, along with *Home for the Holidays*, from director Jodie Foster; and the new animated film, *Toy Story*. Skywalker's artists are also working their sound magic for the IMAX film, *Special Effects*.

THX



The THX Division is having a great year.

The THX Digital Mastering program for videotape kicked off with the monumental launch of the *Star Wars* Trilogy on August 29. TV stations in virtually every key city and national programs such as *Good Morning America* played excerpts from a side-by-side comparison tape showing the difference between the old *Star Wars* video and the new THX versions.

The Home THX Program has now 50 licensees manufacturing Home THX components including DENON who joined us this summer. Denon plans to manufacture amplifiers and the first THX/AC-3 (5.1 channel) controller due on the market by fall. THX theaters continue to open around the world with the help of some very familiar faces. Darth Vader launched the opening of the UA Mission Oaks THX Theatre in Camarillo, California. The dark Knight made his grand entrance to the tune of the Imperial March which created quite a stir. Not to be outdone, R2-D2 made an appearance at the opening of the UA Circle Centre Theatre in downtown Indianapolis, Indiana. The event was a great success. Other THX Theatres can now be found in: Issaquah,

Washington; Las Vegas, Nevada; Colorado Springs, Colorado; Chattanooga, Tennessee; Longview, Texas; Shawnee, Kansas; Santa Cruz, California; Metz, France; Perpignan, France; Boblingen, Germany; Würzburg, Germany; Bangkok, Thailand; Bromolla, Sweden; and Göteborg, Sweden.

THX LaserDiscs continue to be a favorite of home theatre lovers for their superior picture and sound quality. Movie enthusiasts can look forward to the following titles that bear the THX trademark: *1941*, *Alien*, *Alvin*, *Amadeus*, *Special Edition*, *Casper*, *Congo*, *Goldfinger*, *Guns and Dolls*, *Miracle on 34th Street*, *One Flew Over the Cuckoo's Nest*, *The Rocky Horror Picture Show*, *Species*, *Thunderball*, *Top Gun* and *Trom*.

As usual, the THX Theatre Alignment Program (TAP) is keeping quality presentation a number one priority by providing quality assurance services for the upcoming films: *Casino*, *Dead Presidents*, *Mighty Aphrodite*, *Seven*, *Strange Days* and *Toy Story*. Be sure to look for TAP's film end credit 1-800-PHONE-THX if you should experience any technical problems with a film.

For more news on the THX programs remember to check out the THX "Home Page" on the World Wide Web: <http://www.thx.com>.

LUCASARTS



LucasArts recently received the exciting news that it captured the number one market share for PC entertainment for the first half of 1995. This is according to PC Data, the market research report considered the authority in the PC entertainment market. Possessing four out of the top 20 titles for the first half of the year—*Dark Forces*, *X-wing Collector's CD*, *TIE Fighter* and *Full Throttle*—helped land the company this honor.

As the holidays approach, LucasArts is preparing to release several titles for both the PC and Macintosh platforms. The Dig, Rebel Assault II (see related story in LucasArts column this issue) and *TIE Fighter Collector's CD-ROM* all shipped for PC CD-ROM in November, and *X-wing Collector's CD*, *Day of the Tentacle* and *Sam & Max Hit the Road* will release for Macintosh CD.

LucasArts now has a home on the World Wide Web (<http://www.lucasarts.com>) where browsers can get an inside look at the company. Visitors can check out the latest issue of *The Adventure*, LucasArts bi-annual magazine; take a look at screen shots from the upcoming games; get technical support and tips; scan the latest press releases; shop at The Company Store; and even download job postings and upload their resumes. The Web Site is receiving approximately 200,000 hits a week, making it one of the most popular sites on the internet. 



Daniels in Prime Suspect

Anthony Daniels appeared as a pathologist in episodes 4 and 5 of the popular British crime drama *Prime Suspect*. In episode 5 Daniels actually filmed his part in a real mortuary. Daniels did 22 takes with a dead body that couldn't stand still. "Playing dead is harder than it looks," says Daniels. Daniels will also be appearing as an evil archaeology professor in the British TV series *The Famous Five*. *Prime Suspect* is currently airing on PBS stations across the US.

Dark Forces is the Reader's Choice

The LucasArts *Star Wars* adventure game *Dark Forces* was presented with the 1995 *Sci Fi Universe* Reader's Choice Award for Best Achievement in Multimedia. *Sci Fi Universe* magazine Readers Choice Awards honor fan's favorite science fiction media. The award was presented to LucasArts at a special ceremony on October 29th at the Universal Hilton in Los Angeles.

Hamill back in Wing Commander IV

This winter Mark Hamill reprises his role in the popular CD-ROM adventure game series in *Wing Commander IV*. Due out December 9th, *Wing Commander IV* will be the first CD-ROM adventure game shot entirely on 35mm film. Hamill has also just finished shooting an episode of *The*

Outer Limits on location in Canada for Showtime. Hamill's own original adventure story *Black Pearl*, which he co-authored, is being transformed into a comic by Dark Horse Comics and is due out soon.



Star Wars Battles Decaying Film Stock

Not just parts of the original negative of *Star Wars*, but the entire film will need extensive cleaning before the 1997 Special Edition re-release of the film. Part of the problem is that *Star Wars*, like many films of the 70s, utilized CRI film stock, a stock which is not nearly as archival as it was originally thought to be. The problem has only come to light recently because *Star Wars* is one of the first films from that era slated for a major theatrical re-release.

"Great works of art from the Renaissance have lasted for centuries, but films made twenty years ago are deteriorating," said George Lucas, speaking to the *Los Angeles Times*.

It has taken a full year to piece together a new negative from undeteriorated components from negatives from all over the world. Now Lucasfilm technicians are hard at work restoring optically printed effects sequences, some of which contain 8 to 10 layers of film. Scenes with wipes and dissolves require state of the art computer graphics for repair. "Four or five years ago it would have been impossible to do this job," said Producer Rick McCallum.

Star Wars Special Edition is scheduled for release President's Day weekend 1997.

Star Wars Seen and Heard

"Use the Force Lou!"

Fan placard encouraging Seattle Mariners manager Lou Piniella in game one of the American League Championship Series. The Mariners won the game 3-2.

"Just because the guy's got a library card doesn't mean he's Yoda."

Brad Pitt discussing a suspect in the hit film *Seven*.

"If you can get half of this on film, you'll have the biggest hit of all time."

The comments of George Lucas upon seeing the storyboards for the shark sequences in *Jaws* as recalled by Steven Spielberg in a retrospective article about the making of the film in *Premiere* magazine.

SCORING THE TRILOGY continued from page 9


Williams has since written music for all but one of Spielberg's pictures (*The Color Purple*, since composer Quincy Jones was producing that film). Quite a roll-call: *Close Encounters of the Third Kind* (1977), *1941* (1979), *Raiders of the Lost Ark* (1981), *E.T.* (1982), *Indiana Jones and the Temple of Doom* (1984), *Amazing Stories* (TV theme and two episode scores, 1985), *Empire of the Sun* (1987), *Indiana Jones and the Last Crusade* (1989), *Always* (1989), *Hook* (1991), *Jurassic Park* (1993) and *Schindler's List* (1993). It was Spielberg in 1977 who mentioned to his friend George Lucas how Williams, with his mastery of the symphonic form, would be perfect for Lucas's space movie. Spielberg's only worry, partly in jest, after hearing the *Star Wars* score was that Williams might be "used up" for the more down-to-earth sci-fi movie he was sup-

posed to be doing later that year, *Close Encounters*.

Fortunately, nothing could have been further from the truth. From *The Empire Strikes Back* to *Return of the Jedi* to smaller efforts like *Star Trek and Trex* (1990), Williams has provided each of his films with dynamic, appropriate and successful music. Some of his credits since he practically re-introduced the symphonic Hollywood score: *Superman* (1978), *Jaws 2* (1978), *The Fury* (1978), *Drunula* (1979), *The River* (1984), *SpaceCamp* (1986), *The Witches of Eastwick* (1987), *The Accidental Tourist* (1988), both *Home Alone* movies (1990 and 1992) and *Far and Away* (1992). He's done two movies for Oliver Stone, *Born on the Fourth of July* (1989) and *JFK* (1991), and will be scoring Stone's upcoming *Noon*, starring Anthony Hopkins. Although somewhat typecast in the big-orches-

tra mold, he is capable of excelling with just about any type of film and score, as evidenced by something like *Presumed Innocent* (1990).

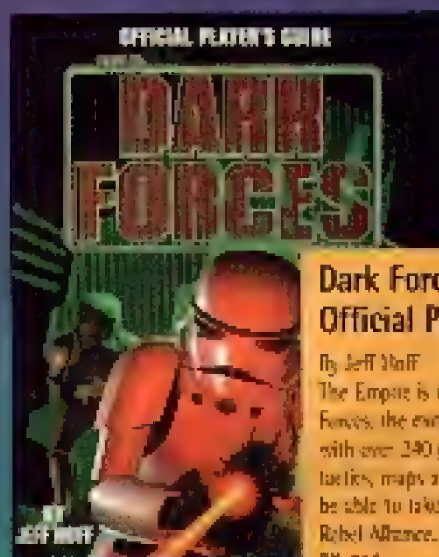
Throughout it all, Williams has enjoyed a hugely popular stint as conductor of The Boston Pops from 1980 to 1993, with which he recorded numerous albums, and still manages to compose a prolific number of concert works. Other commissioned pieces have been for NBC News and the 1984 and 1988 Olympics. Oh yeah—and he's won five Oscars with many more nominations.

It's been quite a career, from "Johnny" to John, and fans are encouraged to check out the composer's various work, from television to film, conducting to arranging, seven stranded castaways to Jedi Knights—and there's much more to come, including the next films about a long time ago in a galaxy far, far away. . . . 



INFOTAINMENT WORLD STRATEGY GUIDES!

Infotainment World publishes exclusive guides to LucasArts' hottest titles! Our top-notch strategy guides give you all the tips, tricks, and cheats you need to master these action-packed adventures.



Dark Forces Official Player's Guide

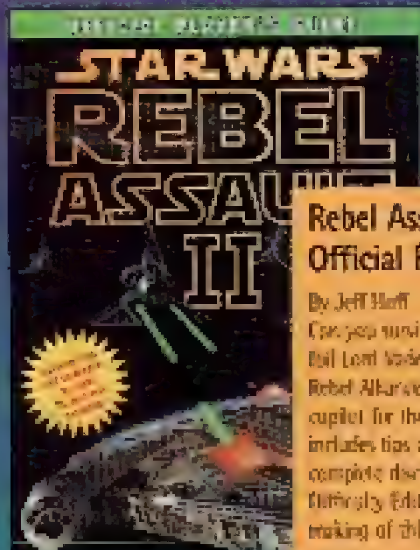
By Jeff Hoff

The Empire is up to some new tricks in Dark Forces, the exciting Star Wars game. Armed with over 240 pages of Jedi tips, strategies, tactics, maps and intelligence secrets, you'll be able to take on the Empire and save the Rebel Alliance.

BK-315

\$18.95

Platform: PC and Mac CD-ROM



Rebel Assault II Official Player's Guide

By Jeff Hoff

Can you survive 15 harrowing missions and foil Lord Vader's evil plot to destroy the Rebel Alliance? This guide is the ultimate copilot for the latest Star Wars adventure. It includes tips and strategies, cheat codes, a complete discussion of how to use the Outrigger Editor and a thorough look at the making of this CD-ROM masterpiece.

BK-369

\$19.99

Platform: PC and Mac CD-ROM



Full Throttle Official Player's Guide

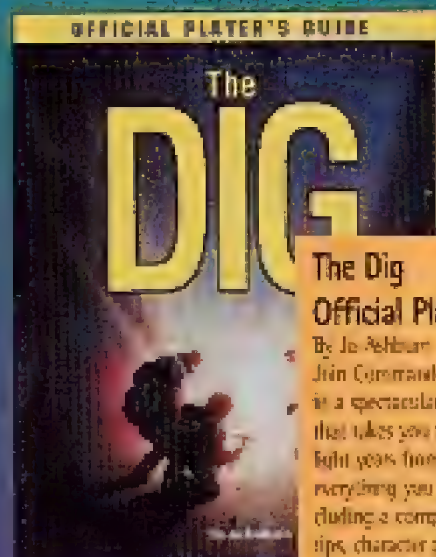
By Jo Ashburn

Outwit Little Todd, jump the Psychohogs, Gorge and survive the deadly demolition derby with this strategy guide. With 240+ pages of tips and strategies, including a complete walk-through, hint section and detailed puzzle inventory, this book is the Full Throttle enthusiast's guide to success.

BK-115

\$18.95

Platform: PC and Mac CD-ROM



The Dig Official Player's Guide

By Jo Ashburn

Join Commander Boston Luv and his crew in a spectacular science-fiction adventure that takes you from Earth to a planet that's light years from home. This guide gives you everything you need to get home safely, including a complete walk-through, hints and tips, character profiles, and a comprehensive inventory of equipment.

BK-361

\$19.99

Platform: PC and Mac CD-ROM

Call 1-415-361-0310 to order by credit card!

Shipping and handling: \$4.00 for U.S., \$6.50 for Canada, \$9.95 outside the U.S. Add \$2.00 for each additional book.
Sales tax: residents of CA, IL, NJ, and TX add sales tax (CA = 8.25%, IL = 6.25%, NJ = 6%, TX = 8.25%)

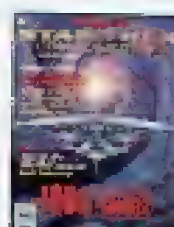
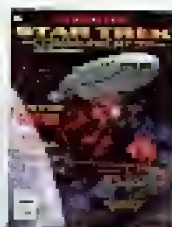
Celebrate

30 years of Star Trek

Join the Club



STAR TREK
THE OFFICIAL FAN CLUB



STAR TREK
—COMMUNICATOR—

"... A large part of the continuing affection and enthusiasm our fans seem to have for *Star Trek* is due to the outstanding work *The Official Fan Club* has done for so many years."

— GENE RODDENBERRY
JUNE 1991

"... The Fan Club's Official *Star Trek* magazine has consistently been of the highest quality with accurate reporting of all the endeavors in the *Star Trek* universe. I read each issue of the magazine as soon as we receive it as do many of the others in the various *Star Trek* departments. Your magazine is taken quite seriously here."

— RICK BERMAN
DECEMBER 1994

After 30 years of *Star Trek* adventures, there is only one official organization that has for 15 years brought the magic and character of the *Star Trek* universe directly to the fans — *Star Trek: The Official Fan Club*! Now, as we celebrate 30 years of *Star Trek*, this is your opportunity to join the **ONLY** Official *Star Trek* Fan Club in this galaxy! As a member you will receive...

- A A one year's subscription to the bi-monthly, award winning Official *Star Trek Communicator* magazine! Written BY *Star Trek* fans FOR *Star Trek* fans, this slick, full-color magazine is filled with distinctive interviews with the most influential people both in front of the camera and behind the scenes on all the *Star Trek* incarnations, Rick Berman's up-to-the-minute updates on the new *Star Trek* feature film, exclusive photos and stunning art not seen anywhere else, regular columns by leading *Star Trek* experts, book reviews, collecting news, fan letters and much, much more!
- A A one year's subscription to the Official *Star Trek Communicator* merchandise insert filled with the very latest and finest in *Star Trek* collectibles! Over 1,000 different items!
- A Membership kit featuring exclusive *Star Trek* collectibles not found anywhere else!
- A Exclusive *Star Trek* products for members only!
- A Discounts to *Star Trek* conventions around the country!

Membership is
only \$16.95 for one year!
That's a full year's worth of inside
information on the world of *Star Trek*.

This is your opportunity to be a part of Paramount Pictures' Official *Star Trek* Fan Club. Don't delay, beam aboard today!

Join the Club

STAR TREK
THE OFFICIAL FAN CLUB



TO JOIN, USE YOUR VISA/MASTERCARD AND CALL 1-800-TRUE-FAN (800-878-3326) OR MAIL CHECK OR MONEY ORDER FOR \$16.95 TO:

STAR TREK: THE OFFICIAL FAN CLUB,
PO BOX 111000,
AURORA COLORADO 80042
SUBSCRIPTION FOR ONE YEAR—\$16.95 U.S., \$19.00 CAN

NAME _____

ADDRESS _____

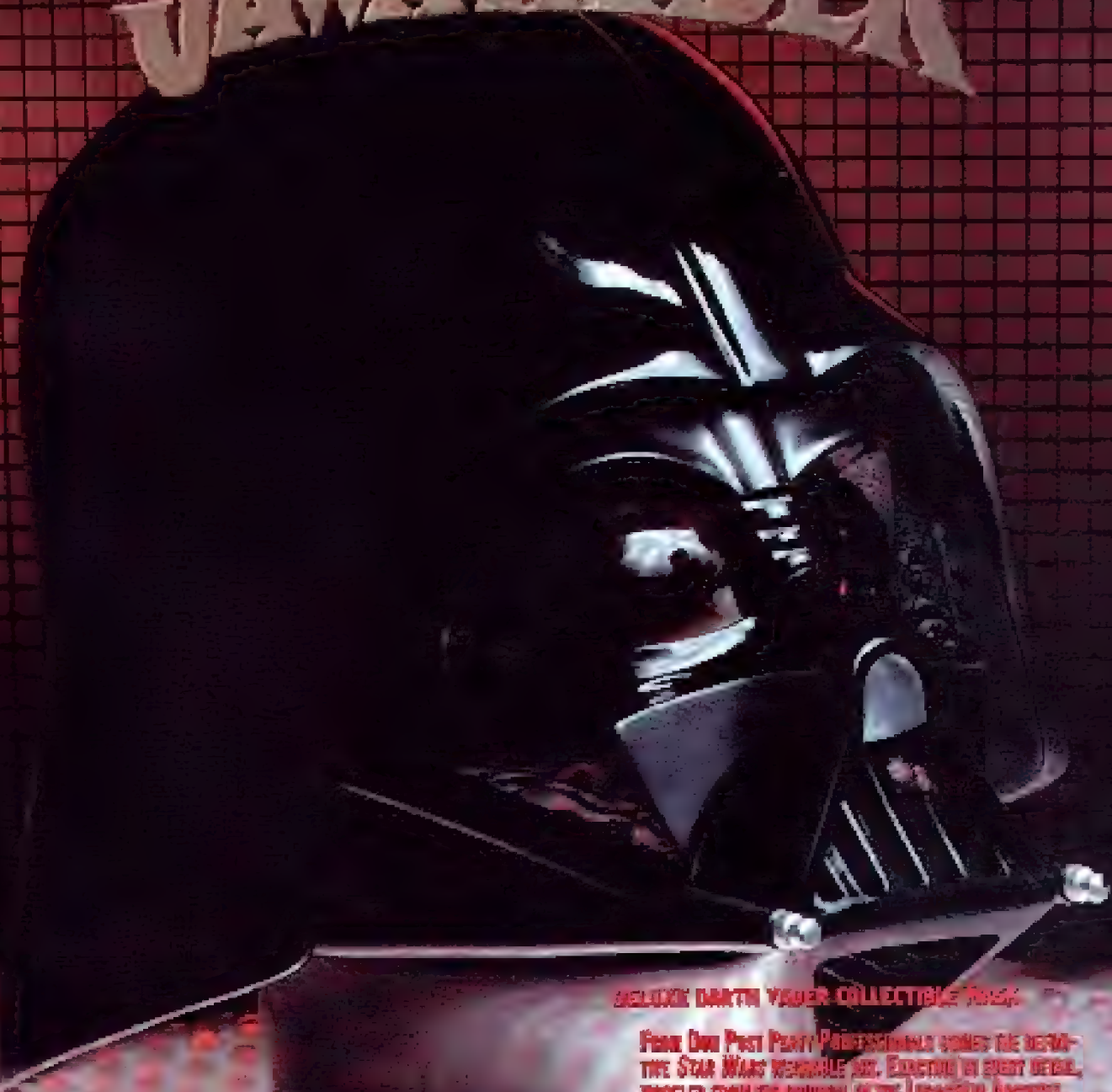
CITY _____

STATE _____ ZIP _____

TM, ® & © 1995/96 Paramount Pictures. All Rights Reserved.
STAR TREK and related marks are Trademarks of Paramount Pictures. *Star Trek: The Official Fan Club* Authorized user.



JAWA TRADER



DELUXE DARTH VADER COLLECTIBLE FIGURE

FROM DON POST PARTY PORCESSIMAN COMES THE DEFINITIVE STAR WARS MEMORABLE FIG. EXACTING IN EVERY DETAIL, MODELED FROM THE ORIGINAL IN THE LUCASFILM ARCHIVES. THIS COLLECTIBLE FIGURE IS CONSTRUCTED OF FIBERGLASS AND FULLY LINED, ALLOWING IT TO BE WEARABLE. EACH FIGURE IS NUMBERED AND MADE TO ORDER IN DON POST HOLLYWOOD STUDIO.

128K

Price \$1,100.00

Don Post Studios



STAR WARS™

CLASSIC

COLLECTORS SERIES

applause®



STAR WARS DANGLELERS

CHOOSE FROM SIX DIFFERENT SHIPS! EACH DANGLEL STICKS TO ANY SMOOTH SURFACE SUCH AS COMPUTER SCREENS, WINDOWS, FILE CABINETS, DESKTOPS, WINDSHIELDS AND MORE!

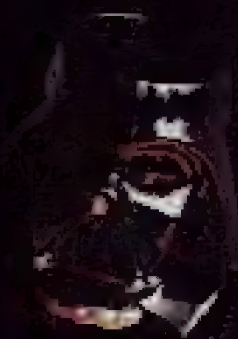
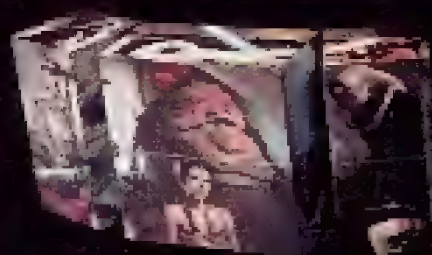
- LAPP7 Rebel Y-wing
- LAPP8 Millennium Falcon
- LAPP9 Rebel X-wing
- LAPP10 Death Star
- LAPP11 Imperial TIE Fighter
- LAPP12 Imperial Star Destroyer

PRICE, EACH: \$3.50

STAR WARS PUZZLE CUBE

PUZZLE CUBE TWISTS AND TURNS TO FORM NINE EXCITING SCENES FROM THE STAR WARS TRILOGY!

LAPP6 PRICE: \$8.00



STAR WARS CERAMIC FIGURAL MUGS

EACH OF THESE UNIQUE MUGS HOLD APPROXIMATELY 14 OZ. AND COME PACKAGED IN A SPECIAL GIFT BOX!

- LAPP13 Darth Vader
- LAPP14 Yoda
- LAPP15 Chewbacca
- LAPP16 C-3PO

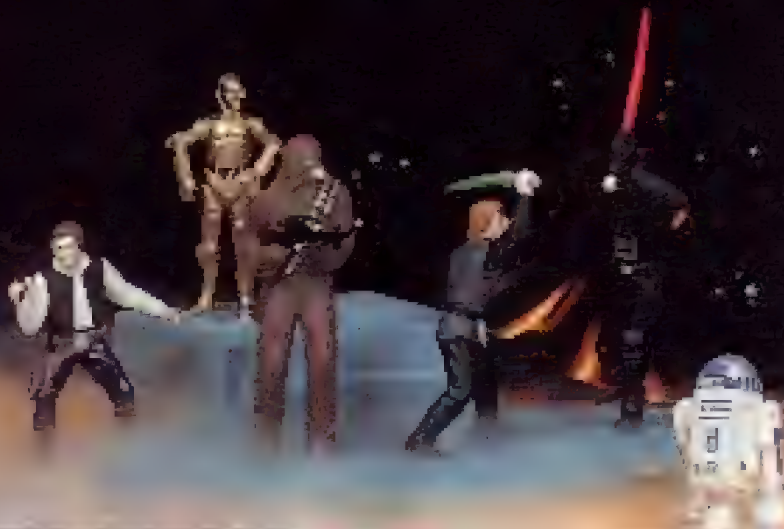
PRICE, EACH MUG: \$15.00



STAR WARS BOXED FIGURINE SET

SET INCLUDES SIX FIGURES APPROXIMATELY 3 1/2" TALL. COMES WITH BESPIN DISPLAY PLATFORM. PACKAGED IN A GIFT BOX AND SEQUENTIALLY NUMBERED FOR COLLECTIBILITY. SET INCLUDES THE FOLLOWING FIGURES IN ACTION POSES: LUKE SKYWALKER, HAN SOLO, DARTH VADER, CHEWBACCA, C-3PO AND R2-D2.

LAPP5 PRICE PER SET: \$29.00



FOR OR MASTERCARD 1-800-TRUE-FAN



STAR WARS VINYL DOLLS (below)

ADD EACH OF THESE HIGHLY DETAILED
DOLLS TO YOUR COLLECTION!
Individually priced!

LAPP2 Darth Vader—Remove Vader's
helmet to see his real head!

PRICE: \$29.00

LAPP1 Luke Skywalker and Yoda—
Yoda's new friend!

LAPP3 Chewbacca and C-3PO—Put
him on C-3PO to Chewie's
back. You can turn his head
and move his right arm.

LAPP4 Han Solo in speeder bike—
You can put Han's hel-
met on, so he can hold it in his
right arm.

PRICE, EACH: \$17.00



STAR WARS COLLECTIBLE STATUETTES

LUKE SKYWALKER AND DARTH
VADER STATUETTES SYMBOLIZE THE
FORCES OF GOOD AND EVIL, AND
TOGETHER THEY DEPICT THE FINAL
DUEL OF *THE EMPIRE STRIKES BACK*.
EACH IS MADE OF COLD-CAST RESIN,
HAND PAINTED TO CREATE A POWER-
FUL FINISH. THE ALUMINUM BASE
PROJECTS AN IMPRESSIVE CONTRAST
OF LIGHT AND SHADOW, REVEALING
THE ARTISTIC DETAIL. EACH STAT-
UETTE IS LIMITED TO 5,000 PIECES
AND IS INDIVIDUALLY NUMBERED.
EACH IS SOLD SEPARATELY, BUT
TOGETHER THEY ARE MORE VALUABLE.
THESE STATUETTES ARE A MUST FOR
ANY SERIOUS *Star Wars* collec-
tor. QUANTITIES ARE VERY LIMITED.
LUKE—7" H X 4" W, VADER—
1 1/2" H X 5 3/4" W.

LAPP16 Luke Skywalker

LAPP17 Darth Vader

PRICE, EACH STATUETTE: \$50.00



VISA OR MASTERCARD 1-800-TRUE-FAN



GREAT STAR WARS GIFT IDEAS FOR THE COLLECTOR

**A Star Wars
Fan Club
Exclusive**

CLASSIC STAR WARS PEWTER MEDALLIONS

SCULPTOR L. ALAN NOBLE HAS CREATED, FOR THE FIRST TIME IN STAR WARS HISTORY, A SERIES OF FINE PEWTER MEDALLIONS, AVAILABLE EXCLUSIVELY THROUGH THE OFFICIAL *Star Wars* Fan Club.

THESE BEAUTIFULLY CRAFTED 4" PEWTER MEDALLIONS, DEPICT THREE OF THE MOST FAMILIAR JEDI IN THE *Star Wars* TRILOGY: OBI-WAN KENOBI, YODA AND DARTH VADER. THESE MEDALLIONS ARE SURE TO BE A SOUGHT AFTER COLLECTIBLE, AND ARE AVAILABLE ONLY THROUGH THE *Star Wars* Fan Club. COMES WITH CLEAR PLASTIC DISPLAY STAND.

LMED1 OBI-WAN KENOBI
LMED2 YODA
LMED3 DARTH VADER

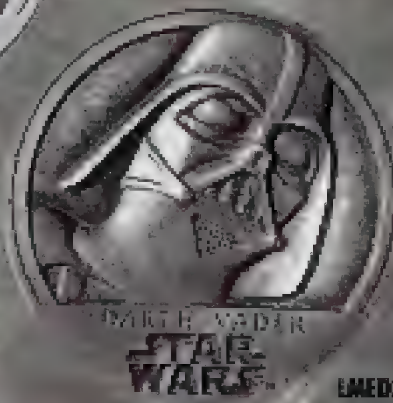
PRICE, EACH \$29.95



LMED2



LMED1



LMED3

STAR WARS HOFFBRAU STEINS

THESE BEAUTIFUL NEW STONEWARE HOFFBRAUS ARE PERFECT FOR DISPLAY. EACH STAND APPROXIMATELY 6" TALL.

LMHDS STAR WARS
LMHDB THE EMPIRE STRIKES BACK
LMHDC RETURN OF THE JEDI
PRICE, EACH \$22.99

DARTH VADER DELUXE STEIN

THIS BEAUTIFUL, FULL-COLOR, CERAMIC STEIN FEATURES THE OMINOUS LORD VADER IN A WRAP-AROUND SCENE. STANDING A FULL 11" TALL, THIS UNIQUE STEIN FEATURES A PEWTER LID WITH A FINELY CRAFTED PEWTER FIGURE OF DARTH VADER ON TOP. A REAL COLLECTIBLE!

LMHDA PRICE: \$125.00

NEW



STAR WARS TRILOGY STEINS

LMHGT Star Wars
LMHGS THE EMPIRE STRIKES BACK
LMHGT RETURN OF THE JEDI
PRICE, EACH \$39.00

VISA OR MASTERCARD 1-800-TRUE-FAN

STAR WARS PLATES

THESE PORCELAIN COLLECTORS' PLATES FROM THE HAMILTON COLLECTION ARE 9 1/4" IN DIAMETER AND FEATURE ARTWORK FROM *Star Wars*.

LPT2

The Empire Strikes Back

LPT4

Millennium Falcon

PRICE EACH \$37.50



NEW



LLC1

ADMIRAL ACKBAR MAQUETTE

CREATED BY THE SAME PEOPLE WHO BROUGHT YOU THE LIFE-SIZE YODA, ADMIRAL ACKBAR COMES TO LIFE IN THIS LIMITED EDITION BUST OF THE GREAT REBEL ALLIANCE MILITARY ADVISOR. AUTHENTIC IN EVERY DETAIL, THE BUST IS INDIVIDUALLY REPRODUCED AND HAND-PAINTED. THE LATEX MATERIAL USED PRODUCES THE MOST LIFE-LIKE, NATURAL AND EXPRESSIVE LOOK AND FEEL. STANDS 11" TALL. MOUNTED ON A WOOD STAND WITH A BRASS PLAQUE. COMES WITH CERTIFICATE OF AUTHENTICITY SIGNED BY ARTIST AND LUCASFILM. A TRUE COLLECTOR'S ITEM! FIRST COME, FIRST SERVE. ORDER NOW!

LLC1

PRICE: \$99.85

BOBA FETT MAQUETTE

CREATED BY THE PEOPLE WHO BROUGHT YOU THE LIFE-SIZE YODA, THE NOTORIOUS BOUNTY HUNTER, BOBA FETT, IS BROUGHT TO FULL LIFE IN THIS AMAZING, LIMITED EDITION SCULPTURE. AUTHENTIC IN EVERY DETAIL TO THE ACTUAL COSTUME—FROM THE BLAST SCARS AND WOOKIEE SCALPS TO HIS CAPE. INDIVIDUALLY REPRODUCED AND HAND-PAINTED. MOUNTED ON A WOOD STAND WITH A BRASS PLAQUE, THIS BUST REQUIRED 11 DIFFERENT MOLDS AND 17 DIFFERENT PAINT COLORS. COMES WITH CERTIFICATE OF AUTHENTICITY SIGNED BY THE ARTIST AND LUCASFILM. BUST STANDS 15" TALL. A TRUE COLLECTOR'S ITEM AND ONE NO BOBA FETT FAN SHOULD BE WITHOUT! QUANTITIES LIMITED, FIRST COME, FIRST SERVE! ORDER TODAY!

LLC2

PRICE: \$199.00

NEW



LLC2

C-3PO AND R2-D2 ELECTRONIC TALKING BANK

Star Wars FANS YOUNG AND OLD ALIKE WILL LOVE THIS UNIQUE PRODUCT! DROP YOUR COIN INTO THIS BANK AND WATCH C-3PO AND R2-D2 LITERALLY COME TO LIFE. 8" C-3PO FIGURE COMES WITH TILTING HEAD, MOVING BODY AND LIGHT-UP EYES. 5" R2-D2 HAS TURNING HEAD, LIGHT-UP EYE AND FORWARD MOTION TO DEPOSIT COINS INTO THE BANK. FEATURES *Star Wars* THEME MUSIC AND C-3PO'S VOICE INTRODUCING THE DROIDS. A FUN AND UNIQUE ITEM!

LBT

PRICE: \$28.00

NEW



LBT

Pewter *Star Wars* Ships and Characters

FROM A GALAXY FAR, FAR AWAY,
RANCLIFFE PRESENTS YOUR FAVORITE
SHIPS AND CHARACTERS FROM THE
STAR WARS SAGA. SIZES AND
PRICES VARY.

LM4 Yoda
LM5 Ewok
Each 1 1/2" tall
Price, each \$12.50

LM6 R2-D2 (1 1/2" tall)
LM7 Princess Leia (2 1/2" tall)
LM8 Luke Skywalker (2 1/2" tall)
LM9 Han Solo (2 1/2" tall)
Price, each \$17.50

LM10 Stormtrooper
LM11 Boba Fett
LM12 B2 Freedom
LM13 Anakin Skywalker
LM20 Chewbacca (3" tall)
LM21 Ewok
Each 2 1/2" tall
Price, each \$19.50

LM12 Chewbacca (3" tall)
LM13 Obi-Wan Kenobi (2 1/2" tall)
Price, each \$27.50
LM14 Darth Vader (2 1/2" tall)
Price \$30.00
LM15 A-wing Fighter

LM16 B-wing Fighter
LM22 Small TIE Fighter
Each 3" long
Price, each \$48.00

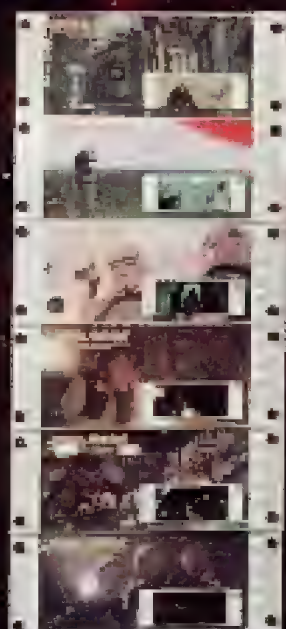
LM22 Snowspeeder
LM24 X-wing
LM25 Small X-wing
LM26 Shuttle Typhoon
Each Approx. 3" long
Price, each \$45.00
LM17 Imperial Star Destroyer 4"
long
Price, each \$75.00



NEW

STAR WARS 70mm COLLECTOR FILM FRAMES

A COLLECTION FOR THE TRUE *Star Wars* fan! This set of 12 different original 70mm film frames includes the following: FRONT: FULL-SCREEN LET-TERBOX IMAGE AND ONE-OF-A-KIND, 70mm film frames from *Star Wars: A New Hope* viewable through a die-cut window. NO TWO FRAMES ARE ALIKE! BACK: PROTECTIVE HOLOGRAPHIC SEAL, INDIVIDUALLY NUMBERED, RECORDING YOUR UNIQUE, 70mm film frame along with SKETCH BY RALPH MCKQUAMME (FROM THE LUCASFILM PHOTO ARCHIVES) OF CHARACTER AND COPY EXPLAINING THE SCENE. ALL THIS COMES IN A HANDSOME, CLEAR-SEALED, DIA-AMOND CUT ACRYLIC PROTECTIVE HOLDER SUITABLE FOR DISPLAY (7 1/2" x 2 3/4"). 12 DIFFERENT FRAMES TO CHOOSE FROM: LIMITED AND NUMBERED TO 9,500 SETS AND WILL BE VERY COLLECTIBLE!



LTC16
LTC17
LTC18
LTC18
LTC20
LTC21
LTC22
LTC23
LTC24
LTC25
LTC26
LTC27

LUKE SKYWALKER
DARTH VADER
PRINCESS LEIA
BEN KENOBI
HAN SOLO
CHUBBACCA
CREATIVES
GALACTIC EMPIRE
STORMTROOPERS
REBEL ALLIANCE
C-3PO
R2D2

Price Each: \$25.00



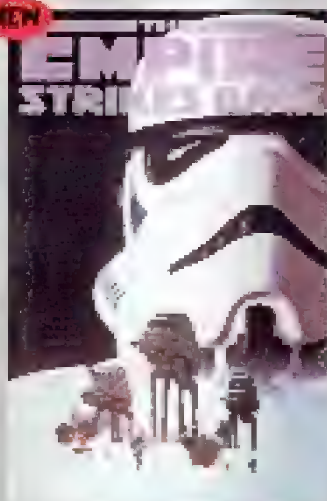
VISA OR MASTERCARD 1-800-TRUE-FAN



FROM THE NEW FOX STAR WARS VIDEO RELEASE



LP34



LP35



LP38

STAR WARS VIDEO TRILOGY POSTERS

THESE BEAUTIFUL 23" X 35" TRILOGY POSTERS FEATURE SOME OF THE MOST FAMOUS FACES OF ALL TIME!

- LP34 DARTH VADER/STAR WARS
- LP35 STORMTROOPER/THE EMPIRE STRIKES BACK
- LP38 YODA/RETURN OF THE JEDI

PRICE, EACH: \$5.00

NEW



LCAP 2

NEW



LCAP 3

NEW



LCAP 4

STAR WARS EMBROIDERED CAPS

THESE NEW EMBROIDERED COTTON, BASEBALL-STYLE HATS FEATURE AN IMAGE FROM THE VIDEO COVERS ON THE FRONT AND A *Star Wars* STATEMENT ON THE BACK. ONE SIZE FITS ALL.

- LCAP2 DARTH VADER
"NEVER UNDERESTIMATE THE DARK SIDE"
- LCAP3 STORMTROOPER
"FREEZE YOU REBEL SCUM!"
- LCAP4 YODA
"MAY THE FORCE BE WITH YOU"

PRICE, EACH: \$12.95

STAR WARS VIDEO COVER TIES

FEATURING THE ART OF THE NEW TRILOGY VIDEO RELEASE!

- LT7 DARTH VADER
- LT8 STORMTROOPER
- LT9 YODA

PRICE, EACH: \$13.00

STAR WARS VIDEO COVER T-SHIRTS

100% COTTON. AVAILABLE IN M, L, XL.

- LT819 DARTH VADER
- LT820 STORMTROOPER
- LT821 YODA

PRICE, EACH: \$14.00



LT8

LT820



LT8

LT821

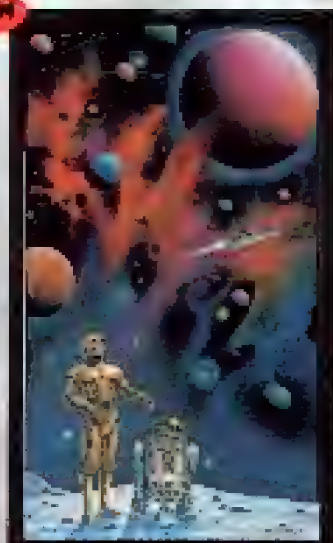


LT7

LT819

THIS IS MASTERCARD 1-800-TRUE-FAN

NEW



IN A GALAXY FAR, FAR AWAY SIGNED LITHOGRAPH

THIS GORGEOUS FULL-COLOR LITHOGRAPH FEATURES C-3PO AND R2-D2 AND IS LIMITED TO ONLY 500! PRINTED ON 100 POUND MUSEUM QUALITY ARCHIVE PAPER AND IS SIGNED BY THE ARTIST, MICHAEL DAVID WARD. THIS IS A VERY LIMITED PIECE OF ART.

LP37 PRICE: \$75.00

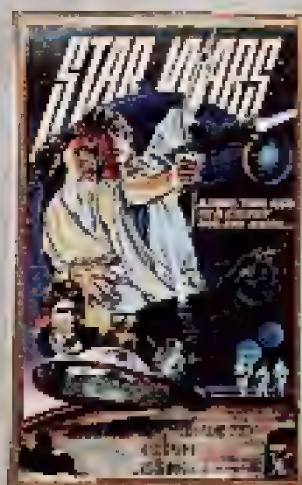
NEW



BOBA FETT 15TH ANNIVERSARY MYLAR POSTER

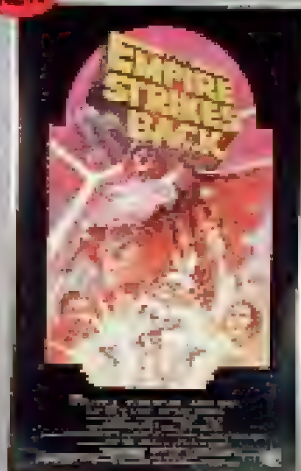
TO CELEBRATE THE 15TH ANNIVERSARY OF *THE EMPIRE STRIKES BACK*, THE *STAR WARS* FAN CLUB HAS PRODUCED EXCLUSIVELY FOR ITS MEMBERS THIS BEAUTIFUL 27"x 41" GOLD MYLAR (WITH 4 ADDITIONAL COLORS) POSTER FEATURING EVERYBODY'S FAVORITE BOUNTY HUNTER, BOBA FETT. QUANTITIES ARE VERY LIMITED. WE DO NOT EXPECT THIS TO LAST!

LP38 PRICE: \$35.00



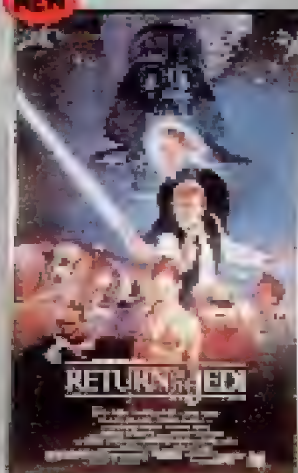
LT101

NEW



LT102

NEW



LT103

NEW TIN SIGNS!

SIZE 15"x 24"

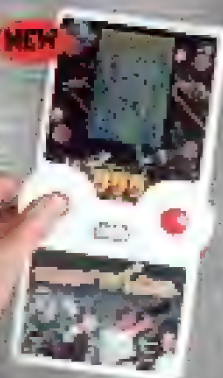
LT101 *STAR WARS*LT102 *THE EMPIRE STRIKES BACK*LT103 *RETURN OF THE JEDI*

PRICE EACH: \$19.95

STAR WARS SHAKIN' PINBALL

THIS UNIQUE, HANDHELD PINBALL GAME IS A SURE WINNER WITH EVERYONE! PUSH THE FLIPPERS, PLAY THE BALL OFF THE BUMPERS, AND YOU'LL FEEL THE GAME SHAKE RIGHT IN YOUR HANDS! It's a real *Star Wars* pinball machine in the palm of your hand! Features include TWO DIFFERENT PINBALL GAMES TO CHOOSE FROM, MULTI-LEVEL PLAY, SOUND ON/OFF CONTROL, AND AN EXTRA LARGE LCD SCREEN. AGES 5 AND UP. USES TWO AA BATTERIES.

NEW



LG1

PRICE: \$29.95

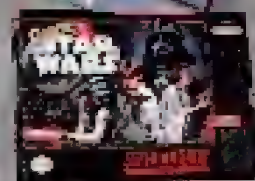
STAR WARS COMPUTER AND VIDEO GAMES

L176 IMPATIA PUNTO (REQUIRES I.R.M. 3.5" 1.4MB FLOPPY)
PRICE: \$29.95

L177 H-WING (MINIMUM REQUIREMENT I.R.M. 386, 3.5" 1.4MB FLOPPY, VGA MONITOR)
PRICE: \$89.95

L178 SUPER HANTARO *Star Wars*
PRICE: \$59.95

L176



L177



L178

NEW



LG2

DARTH VADER POWER TALKER

PUT ON THIS DARTH VADER MASK AND CHANGE THE SOUND OF YOUR VOICE WITH THE TOUCH OF A BUTTON! THE POWER TALKER LETS YOU TRANSFORM AND AMPLIFY YOUR VOICE INTO DARTH VADER'S. FEATURES INCLUDE: DURABLE PLASTIC MASK, ADJUSTABLE STRAP, SPEAKER BOX WITH BELT CLIP, AND POWER ON/OFF SWITCH.

LG2 PRICE: \$34.95

VISA OR MASTERCARD 1-800-TRUE-FAN

STAR WARS TRILOGY CHROMART

- LAP1 SPACE BATTLE
- LAP2 BLACK AND GOLD DARTH VADER
- LAP3 ESCAPE FROM NETH
- LAP4 DARTH VADER
- LAP5 IMPERIAL AT-AT ATTACK ON NETH
- LAP6 R2-D2 AND C-3PO
- LAP7 B-WING FIGHT SCENE
- LAP8 BOUNTY HUNTERS
- LAP9 STAR DESTROYER ATTACKS
- LAP10 *Star Wars* One Sheet
- LAP11 *The Empire Strikes Back* One Sheet
- LAP12 *Return of the Jedi* One Sheet

Size: 11" x 14"

Price, each \$12.00



LAP1



LAP2



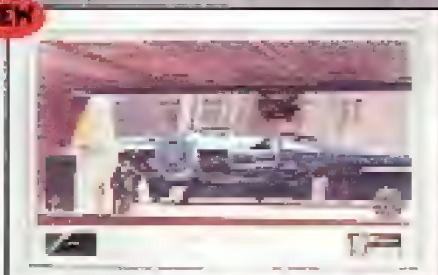
LAP3

NEW



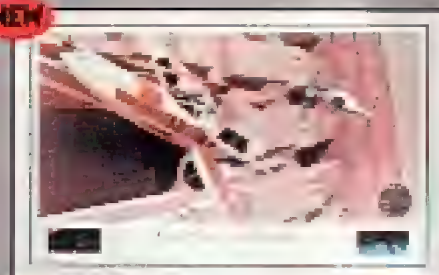
LTC10

NEW



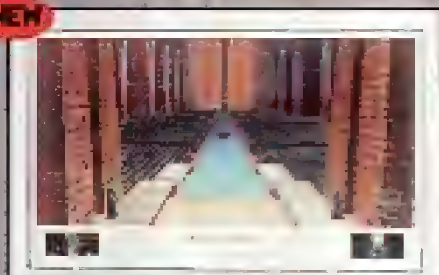
LTC11

NEW



LTC12

NEW



LTC13

STAR WARS LIMITED EDITION LITHOGRAPHS

OWN A PIECE OF HISTORY! THESE ARE ORIGINAL, PRODUCTION PAINTING LITHOGRAPHS THAT ARE SIGNED AND NUMBERED BY RALPH McQUARRIE WITH A LIGHTED, ONE-OF-A-KIND ORIGINAL 70MM FILM FRAME FROM STAR WARS: A NEW HOPE! EACH FILM FRAME IS UNIQUE. THERE ARE NO TWO ALIKE. WHEN THESE ARE SOLD OUT—THAT'S IT! ONLY 2,500 ARE AVAILABLE. THIS HANDSOME PRODUCT COMES FRAMED (18" x 12", BEVEL-CUT MAT AND BLACK METAL FRAME) TO HANG ON THE WALL AND IS BACK LIT (PRESSURE SENSITIVE LIGHT, PUSH BUTTON TO LIGHT). BOTTOM LEFT IS THE ORIGINAL 70MM FILM FRAME. THERE ARE 4 KEY SCENES AVAILABLE:

TIVE LIGHT, PUSH BUTTON TO LIGHT). BOTTOM LEFT IS THE ORIGINAL 70MM FILM FRAME. THERE ARE 4 KEY SCENES AVAILABLE:

- LTC10 MDS EXILE CANTINA
- LTC11 MILLENNIUM FALCON
- LTC12 REBEL ATTACK ON THE DEATH STAR
- LTC13 REBEL CEREMONY (THE FINAL SCENE)

Price Each \$299.00

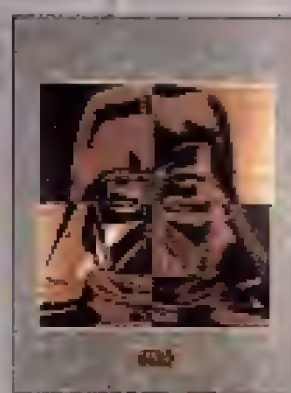
THESE ARE HIGHLY COLLECTIBLE. VERY LIMITED AND WILL NOT LAST LONG. ORDER YOUR PIECE OF STAR WARS HISTORY TODAY!



LAP8



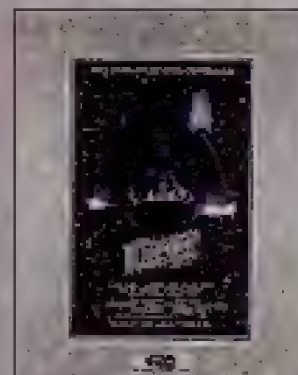
LAP4



LAP2



LAP10



LAP11



LAP12



STAR WARS KEY CHAINS AND PINS

THE FORCE WILL BE WITH YOU WHEN YOU WEAR THESE BEAUTIFUL CLOISSONNE PINS AND KEY CHAINS FROM HOLLYWOOD COMMEMORATIVE PIN CO. PERFECT FOR STAR WARS FANS IN ANY GALAXY. PRICED AS MARKED.

LPN2 Rebel Alliance Logo (small gold)
Price: \$4.00

LPN3 3-D Darth Vader Face
LPN13 New Republic Key Chain
LPN27 Yoda Key Chain
LPN15 Darth Vader Key Chain
LPN16 Millennium Falcon Key Chain
LPN30 May The Force Be With You
Price: \$5.00

LPN1 Imperial Emblem
LPN4 X-Wing Fighter (pinner)
LPN5 X-Wing Fighter
LPN17 Emperor's Royal Guard
LPN18 C-3PO
Price: \$6.00

LPN7 Janna The Hutt
Price: \$7.00

LPN6 Princess Leia
LPN8 Millennium Falcon
LPN9 Ben Kenobi
LPN10 Yoda Contemplating
LPN12 Emperor
LPN14 TIE Fighter
LPN20 Stormtrooper
LPN21 Lightabers With Star Wars Logo
LPN29 Large Rebel Alliance Logo
Price: \$8.00

LPN22 AT-AT
LPN11 Max Rebo Band
LPN19 Ewok
LPN23 Darth Vader (black)
LPN28 Boba Fett
LPN31 Chewbacca
Price: \$10.00

LPN24 Star Wars
LPN25
LPN26
Price: \$12.00



LPN27
LPN15



LPN13
LPN16





STAR WARS MICRO MACHINES PLAYSETS

THESE ARE AUTHENTIC AND DETAILED
REPLICAS OF PLANETARY SPACE STATIONS
SEEN IN THE *Star Wars* TRILOGY.

LT4

ICE PLANET HUTS

LT5

THE DEATH STAR

LT6

EVIL

NEW PRICES Price, each: \$9.95



Star Wars BEND 'EMS

L168A

STORMTROOPER

L168B

C-3PO

L168C

YODA

L168D

CHEWBACCA

L168E

R2-D2

L168F

DARTH VADER

L168G

LOVE SKYWALKER

L168H

OOI-PAN HERMES

Price, each: \$3.75



STAR WARS FIGURE COLLECTIONS

PIT THESE REBEL AND IMPERIAL
FORCES AGAINST EACH OTHER TO
DETERMINE THE FATE OF THE
GALAXY.

LT18

TIE FIGHTER PLATO

LT20

EVIL

LT21

REBEL PLATO

Price, each: \$5.85



VISA OR MASTERCARD 1-800-TRUE-FAN

NEW STAR WARS T-SHIRTS!



LT\$17



US\$18



NEW

LT\$24



NEW

LT\$25



NEW

LT\$26



NEW

LT\$27



NEW

LT\$28



NEW

LT\$29

NEW STAR WARS T-SHIRTS!

AVAILABLE IN M, L, XL. 100% cotton.

LT\$24

LT\$25

REBEL ALLIANCE
CREATURES AND ALIENS

LT\$28

LT\$27

LT\$28

LT\$29

GALACTIC EMPIRE
CHEWBACCA
CANDORIEN GUARD
STUNTROOPER
PRICE, EACH: \$14.00

LT\$16

LT\$17

PRICE, EACH

COUNTY HUNTERS

EVIL VILLAINS OF THE EMPIRE

\$18.00





UTS13



UTS12

NEW



UTS23



UTS10



UTS6



UTS11

VISA OR MASTERCARD 1-800-TRUE-FAN





UTS18



UTS22



UTS2

Also available as a sweatshirt



UTS1

Also available as a sweatshirt

T-SHIRTS

GET IN TOUCH WITH THE FORCE WHEN YOU WEAR THESE BEAUTIFUL Star Wars T-SHIRTS. EACH SHIRT IS 100% COTTON.

STIPPLE SHIRTS

SIZES: M, L, XL

| | |
|----------------|-------------------------|
| UTS22 | C-3PO |
| UTS23 | STORMTROOPER |
| UTS10 | BOUNTY HUNTER BODA FETT |
| UTS11 | PRINCESS LEIA |
| UTS12 | CHIEF WACCA |
| UTS13 | LORD DARTH VADER |
| UTS18 | YODA |
| PRICE: \$14.00 | |

| | |
|------|-----------------------------|
| UTS1 | JAWAS (SIZES: L, XL) |
| UTS2 | BODA FETT (SIZES: L, XL) |

UTS8

DARTH VADER FUR
(SIZES: M, L, XL)

PRICE, EACH: \$16.00

SWEATSHIRTS

SIZES: L & XL

| | |
|----------------------|--------------------------------------|
| LS81 | JAWAS (BLACK SWEATSHIRT) |
| LS82 | BODA FETT (WHITE SWEATSHIRT) |
| LS83 | BOUNTY HUNTERS (WHITE SWEATSHIRT) |
| PRICE, EACH: \$28.00 | |

| | |
|----------------|--------------------------------|
| L135 | DARTH VADER (BLACK SWEATSHIRT) |
| PRICE: \$28.85 | |

AVAILABLE AGAIN



L135

VISA OR MASTERCARD 1-800-TRUE-FAN





LRM1-8

STAR WARS PHOTOGRAPHIC REFRIGERATOR MAGNETS

| | |
|--------------------|-----------------------------|
| LRM1 | LUKE WITH LIGHTSABER |
| LRM2 | DUI-WAN KENOBI |
| LRM3 | C-3PO |
| LRM4 | TIE INTERCEPTING |
| LRM5 | DARTH VADER WITH LIGHTSABER |
| LRM6 | HAN SOLO HEAD SHOT |
| LRM7 | LEIA AND LIA |
| LRM8 | LUKE BY TRAINING |
| PRICE, EACH \$3.90 | |

Star Wars HOLOGRAPHIC ACRYLIC STANDS

| | |
|--------------------|-------------------|
| LHG11 | MILLENNIUM FALCON |
| LHG12 | C-3PO & R2-D2 |
| LHG13 | DARTH VADER |
| LHG14 | X-WING |
| PRICE, EACH \$8.50 | |



LHG13

LHG14

LHG11

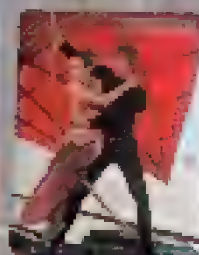
LHG12

STAR WARS MOUSEPADS

| | |
|---------------------|-----------------|
| LMP1 | ASTEROID BATTLE |
| LMP2 | DARTH VADER |
| LMP3 | LEIA AND LUKE |
| LMP4 | YODA |
| LMP5 | REBEL ASSAULT |
| Size: 8 1/2" x 11" | |
| PRICE, EACH \$11.00 | |



LMP2



LMP3



LMP1



LMP4



LMP5

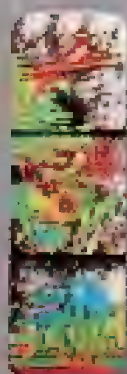
VISA OR MASTERCARD 1-800-TRUE-FAN



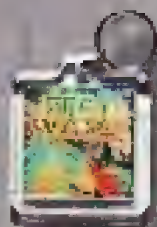
Star Wars HOLOGRAMS

HOLOGRAM MAGNET

HOLOGRAM BOX



LRG10



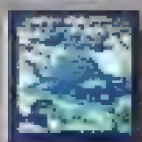
LRG4



LRG5



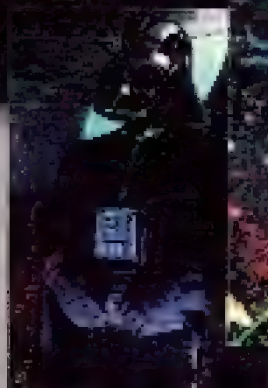
LRG11



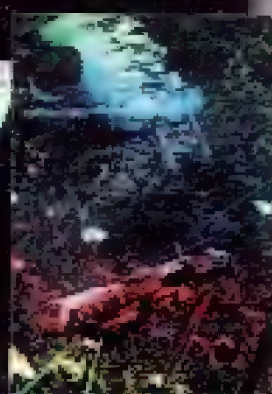
LRG6



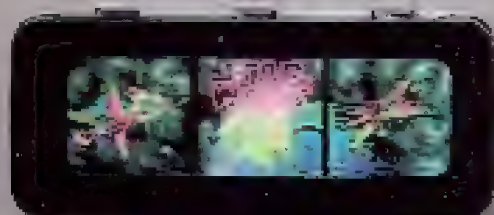
LRG1



LRG8



LRG9



LRG3



LRG7

REBEL FIGHTER PEN

THE SPACE PEN THAT CAN GO ANYWHERE IN THE UNIVERSE.

LPEN1 Price: \$15.00

LORD DARTH YADER HOLOGRAM

LRG1 Price: \$25.00

MILLENNIUM FALCON PURSUIT HOLOGRAM

Size: 8" x 10"

L171 Price: \$30.00

THE MILLENNIUM FALCON HOLOGRAM

LRG2 Price: \$17.00

STAR WARS PENCIL BOX

LRG3 Price: \$4.00

STAR WARS HOLOGRAM KEY RING

LRG4 Price: \$3.50

STAR WARS HOLOGRAM MAGNET

LRG5 OR LRG11 Price: \$2.50

STAR WARS HOLOGRAM BOX

LRG6 Price: \$2.50

STAR WARS 6" x 6" STICKER SHEET (nine images)

Size: 6" x 6"

LRG7 Price: \$3.50

STAR WARS HOLOGRAPHIC POSTCARDS

LRG8 DARTH VADER AND TIE FIGHTERS
Price, Each: \$3.00

STAR WARS HOLOGRAPHIC BOOKMARK

LRG10 Price: \$1.50

STAR WARS TRILOGY MOVIE POSTERS

L20A *Star Wars*
 L20B *The Empire Strikes Back*
 L20C *Return of the Jedi*
 Size: 24" x 36"
 Price, each \$8.00

STAR WARS STYLE D ONE SHEET

Size: 27" x 41" artist D. STRICKLAND
 LP22 Price: \$8.00

STAR WARS SPACESHIPS POSTER

Size: 24" x 36"
 LP18 Price: \$5.00

RETURN OF THE JEDI 10TH ANNIVERSARY, STYLE A

Size: 27" x 40"
 Artist: KAZO SAND
 LP20 Price: \$10.00

NEW DAVE DORMAN ART POSTERS

In Limited Editions of 1500, signed and numbered, museum grade archival paper

Star Wars: THE SHUGGLER'S MOON
 Size: 19" x 24"
 LP31 Price: \$45.00

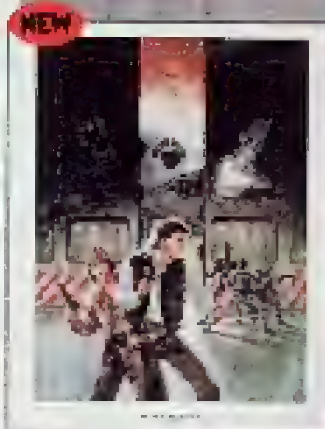
Star Wars: DARK EMPIRE II 19" x 24"
 LP32 Price: \$45.00

BOBA FETT: BOUNTY HUNTER 18" x 24"
 LP33 Price: \$45.00

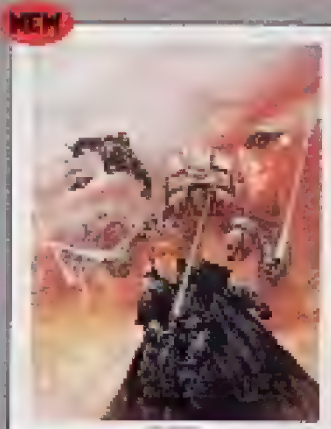
STAR WARS HANG UPS

Make your *Star Wars* world bigger and better with one of these hang ups decorations. These 28" x 40" DENURE NYLON flags come in two designs and are ready to hang outside or in your room! Also comes with hanging pole and string.

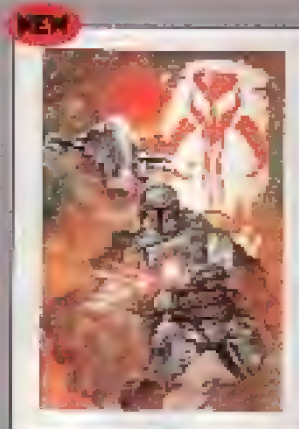
LF61 DARTH VADER
 LF62 X-WING
 Price, each: \$18.99



LP31



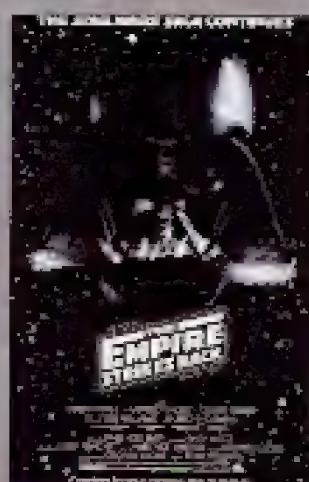
LP32



LP23



LP24



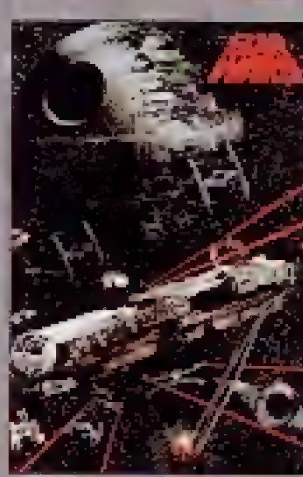
L200



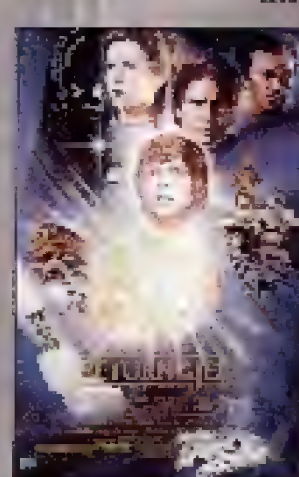
L20C



LP33



LP18



LP30



LP32



LP31





STAR WARS TRILOGY MOVIE CARDS

EIGHT 11" x 14" IMAGES

LPM6

Price: \$12.00

STAR WARS TRILOGY POSTCARDS

SET OF FOURTEEN

LMSB

Price: \$8.50

STAR WARS 3-D POSTCARDS

SET OF SEVEN

LMSB

Price: \$5.50

STAR WARS BLUEPRINT COLLECTION

11" x 14"

LBP1

Price: \$15.00

STAR WARS FULL-COLOR CLOCK

THIS CLOCK USES THE BEST ELECTRONIC QUARTZ CRYSTAL, AND HAS A LIFETIME WARRANTY.

L109

Price: \$34.00



L109

VISA OR MASTERCARD 1-800-TRUE-FAN



Star Wars COSTUMES

DELUXE COSTUMES: RUMI'S

UNLESS OTHERWISE INDICATED SIZES ARE: S, M, L

LC001 Vader (kids)
LC002 C-3PO (kids)
LC003 Chewbacca (kids)
Price, each \$9.95

LC003 Leia (kids)
Price: \$9.95

LC004 Leia (adult)/(Medium)
Price: \$39.95

LC005 Luminara
Price: \$4.95

STAR WARS MASKS

THESE FANTASTIC REPLICAS FROM THE *Star Wars* SAGA CAN BE PROUDLY DISPLAYED AT HOME OR WORN AT THE NEXT GALACTIC PARTY!

L204 Darth Vader (PLASTIC)
Price: \$59.99

L205 Stormtrooper (PLASTIC)
L206 Boba Fett (PLASTIC)
Price: \$72.00

L201 C-3PO (adult)
Price: \$49.95

L207 Yoda (adult)
Price: \$39.95

STAR WARS HANDHELD WALKIE TALKIES

THESE NEW WALKIE TALKIES COME WITH A FLEXIBLE ANTENNA, VOLUME CONTROL, BELT CLIP, AND SIX TRANSDUCERS WHICH GIVE THEM A RANGE OF 200 FEET.

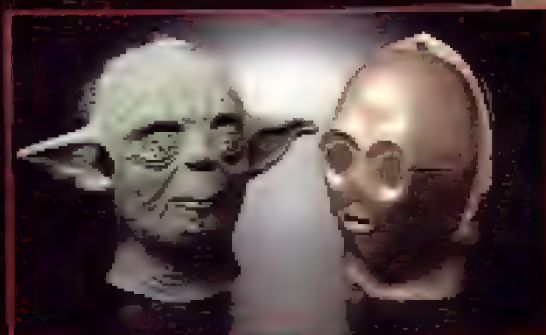
LT110 Price: \$19.99



L201



LC005



L204

L201



L206

L205

STAR WARS LIFE SIZE STAND-UPS

EACH OF THESE LIFE-SIZE CARDBOARD STAND-UPS ARE APPROXIMATELY 5 1/2 FEET TALL.

L301 C-3PO
L302 Luke Skywalker
L303 Stormtrooper
L304 Han Solo
L305 Princess Leia
L306 R2-D2
L307 Darth Vader
L308 Yoda
L309 Chewbacca
L310 Boba Fett

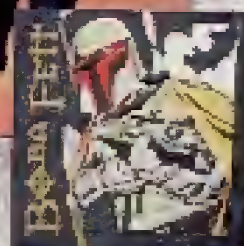
Price, each: \$35.00





Adult Costume Shown





FAN CLUB EXCLUSIVE

NEW

BOBA FETT DENIM JACKET

THIS NEW JACKET IS AVAILABLE EXCLUSIVELY THROUGH THE OFFICIAL *Star Wars* FAN CLUB. EACH JACKET IS MADE WITH THE FINEST QUALITY 100% COTTON DENIM AND COMES WITH BEAUTIFULLY DETAILED EMBROIDERY.

ADULT SIZES M, L, XL

LTB14 BOBA FETT (DENIM JACKET)

PRICE: \$149.95



LT8

STAR WARS TIES

THESE TIES ARE THE PERFECT ACCESSORY FOR ALL TRUE FANS. EACH TIE IS MADE OF POLYESTER UNLESS OTHERWISE INDICATED.

| | |
|-----|--|
| LT1 | CHARACTERS TIE |
| LT2 | TRENCH SCENE TIE |
| LT3 | <i>Star Wars</i> ORIGINAL ILLUSTRATION |
| LT4 | <i>Star Wars</i> POSTER |
| | PRICE, EACH: \$14.00 |

| | |
|-----|--------------------|
| LT5 | DARTY VADER (SILK) |
| | PRICE: \$25.00 |

SPECIAL COLLECTORS TIN SILK TIE (SEE PHOTO ABOVE)

| | |
|-----|---|
| LT6 | DARTY VADER SILK TIE IN <i>Star Wars</i> COLLECTORS TIN |
| | PRICE: \$39.95 |



STAR WARS HOLOGRAM WATCHES

SHOW YOUR SUPPORT OF *Star Wars* BY WEARING ONE OF THESE HOLOGRAM WATCHES.

| | |
|------|----------------------|
| LTW | YODA |
| LTW1 | DARTY VADER |
| LTW1 | X-WING FIGHTER |
| LTW2 | BOBA FETT |
| | PRICE, EACH: \$25.00 |



LTW



LTW1

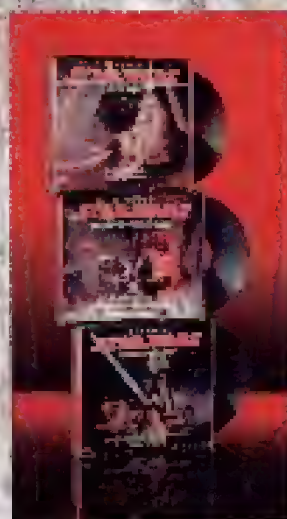


LTW2



LTW1

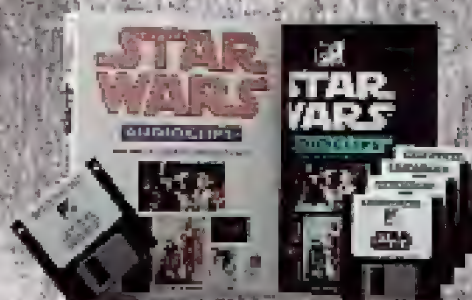




CLASSIC STAR WARS THE ORIGINAL TRILOGY

Read by TONY ROBERTS, the original trilogy of the *Star Wars* adventures are presented together for the first time in this special audio collector's edition. Playing time: 9 hours.

| | |
|--------|------------------|
| LAC14A | CASSETTE PACKAGE |
| | Price: \$59.00. |
| LAC14D | CD PACKAGE |
| | Price: \$75.00 |



STAR WARS AUDIO CLIPS

Bring your computer alive with these classic files. Includes *Star Wars* audio clips. Includes *Star Wars* audio clips. Price each: \$59.85



THE STAR WARS TRILOGY

LBN20 Price: \$10.00



THE HAN SOLO ADVENTURES

LBN21 Price: \$10.00



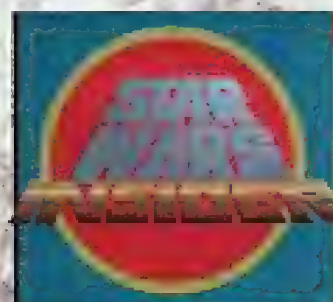
STAR WARS: THE NATIONAL PUBLIC RADIO DRAMATIZATION

LBN19 Price: \$11.00



The MPR Dramatization

LBN26 Price: \$11.00



GET INSIDE INFORMATION!

JOIN THE STAR WARS FAN CLUB TODAY!

For only \$9.95 a year, you can keep up to date with the latest projects from Lucasfilm. From Indiana Jones to the new *Star Wars* films, The *Star Wars* Fan Club is the official source of news. Each quarterly issue features full-color photos, exclusive interviews and articles as well as all the latest Lucasfilm collectibles! Join now and you'll receive our exclusive *Star Wars* membership kit, plus 4 quarterly issues of the *Star Wars* Insider magazine. One-year membership

LFC1 Price: \$9.95/US, \$12.00/CAN, \$21.95/YR.

BACK ISSUES!

Catch up on Lucasfilm news with fan club back issues. Complete your collection today!

Price each: \$3.50

Fan Club Magazine back issues

| | |
|-------|---|
| LBI1 | Anthony Daniels, <i>Star Wars</i> |
| LBI2 | William |
| LBI3 | Maria Hamill, Val Kilmer |
| LBI4 | Warrick Davis, Ron Howard |
| LBI5 | Jeanne Whalley |
| LBI6 | George Lucas |
| LBI9 | Sean Connery |
| LBI10 | Vallance of Indy III |
| LBI11 | Justin Kerschner, "Empire 10th" |
| LBI12 | Maniac Mansion |
| LBI13 | Stories of Indiana Jones |
| LBI15 | Young Roy Chevalier |
| LBI16 | Sean Patrick Flanery |
| LBI19 | Peter Mayhew, David Pryor |
| LBI22 | TIE Fighter |
| LBI23 | <i>Star Wars</i> Insider Premiere issue |
| LBI24 | The Art of Ralph McQuarrie |
| LBI25 | James Earl Jones, Anthony Daniels |
| LBI26 | Interview with George Lucas |
| LBI27 | Tatooine revisited |

VISA OR MASTERCARD 1-800-TRUE-FAN



AUDIO BOOKS

JEDI ACADEMY TRILOGY

LAC2 *Jedi Search*
 LAC3 *DARK APPRENTICE*
 LAC10 *CHAMPIONS OF THE FORCE*
 PERFORMED BY ANTHONY HEALD
 PRICE: \$18.99

SINGLE AUDIO TAPE PACKAGES

LAC1 *THE COURTSHIP OF PRINCESS LIA*
 PERFORMED BY ANTHONY HEALD
 LAC4 *WELL TO THE EMPIRE*
 PERFORMED BY DENIS LAWSON
 LAC5 *DARK FORCE RISING*
 PERFORMED BY ANTHONY DANIELS
 LAC6 *THE LAST COMMAND*
 PERFORMED BY ANTHONY DANIELS
 LAC7 *THE TRUCE AT SHALIN*
 PERFORMED BY ANTHONY HEALD
 LAC9 *STAR WARS: DARK EMPIRE*
 FULL CAST AUDIO DRAMA
 LAC11 *THE CRYSTAL STAR*
 PERFORMED BY ANTHONY HEALD
 LAC12 *TALES OF THE JEDI*
 FULL CAST AUDIO DRAMA
 LAC13 *AMBIUSH AT CORELLIA*
 PERFORMED BY ANTHONY HEALD
 LAC15 *ASSAULT AT SELONIA*
 PERFORMED BY ANTHONY HEALD
 LAC16 *CHILDREN OF THE JEDI*
 PERFORMED BY ANTHONY HEALD
 LAC17 *STAR WARS: DARK EMPIRE II*
 FULL CAST AUDIO DRAMA
 PRICE, EACH: \$18.99

LAC18 *Star Wars: We Don't Do Weddings! The*
Bride's Tale
 DIGITAL AUDIO DRAMATIZATION
 PRICE: \$12.00

COLLECTIBLE TRADING CARDS

NEW



The Empire Strikes Back TIN TRADING CARDS

THE UNIQUE COMBINATION OF DURABLE METAL, FASCINATING NARRATIVE, AND SPECTACULAR GRAPHICS AND PHOTOS MAKES THIS SET OF 25 TIN TRADING CARDS A GREAT COLLECTIBLE. LIMITED TO 45,000 SETS.

LTC4 *Star Wars: The Empire Strikes Back*
 PRICE: \$25.99



The Empire Strikes Back Tin Trading Cards LTC4



The Empire Strikes Back Wide Vision Trading Cards LTC5 *Star Wars WideVision Trading Cards* LTC6

Star Wars WideVision Trading Cards

BASIC SET OF 125 CARDS, 40 SPECIAL OR BONUS CARDS INCLUDED.

LTC6 PRICE: \$33.95

The Empire Strikes Back WideVision Trading Cards

BASIC SET OF 144 CARDS, NO SPECIAL OR BONUS CARDS INCLUDED.

LTC5 PRICE: \$39.95



Audio Books



NEW



L164S

NEW



L164H

STAR WARS VINYL MODEL FIGURE KITS

ADD TO YOUR COLLECTION WITH THESE NEW VINYL MODEL KITS FROM POLYTRON. EACH BEING DESIGNED BY, AND MADE IN HIGH-QUALITY VINYL, IS PAINTED AND READY TO ASSEMBLE.

L164S L164H
Price: \$24.95

L164H L164S
Price: \$24.95

Star Wars Steel Toe Ships

BUILD YOUR OWN *Star Wars*
 SPACESHIPS.

UY23 X-Wing
Price: \$39.95

UY24 Millennium Falcon
Price: \$59.95

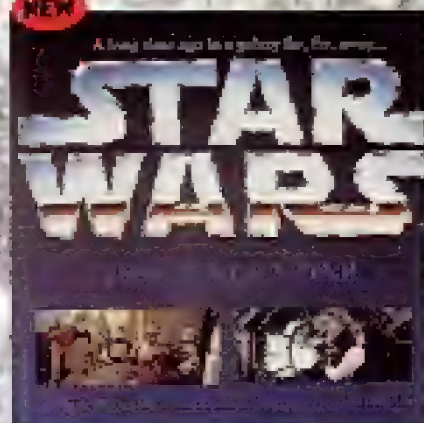


UY24



UY23

NEW



LPM10

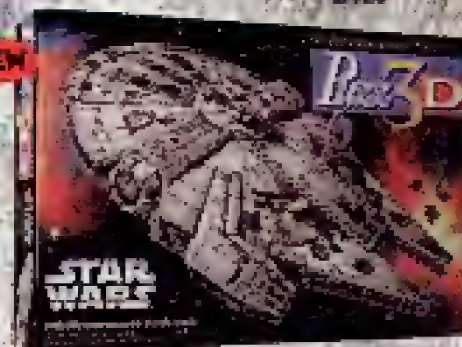
Star Wars 1996 Widevision Calendar (12" x 12")

LPM10 Price: \$11.95

Star Wars 1996 Widevision Datebook (5" x 7")

LPM11 Price: \$8.95

NEW



LPU21

MILLENNIUM FALCON 3-D PUZZLE

MILTON BRADLEY BRINGS US THIS UNIQUE, FULLY DIMENSIONAL PUZZLE OF HAN SOLO'S SPACE FREIGHTER. COMPLETELY THREE-DIMENSIONAL WHEN BUILT, THIS PUZZLE IS A WORK OF ART! REALISTIC DESIGN WITH STURDY, FOAM-BACKED PIECES. COMES WITH DISPLAY STAND, 857 PIECES, 26" IN LENGTH AND 19 1/2" IN WIDTH. A GREAT CONVERSATION PIECE! FOR AGES 12 AND UP.

LPU21 Price: \$35.00

NEW



LPM11

VISA OR MASTERCARD 1-800-TRUE-FAN





L130
2pc set



L130
2pc set

L250



L250



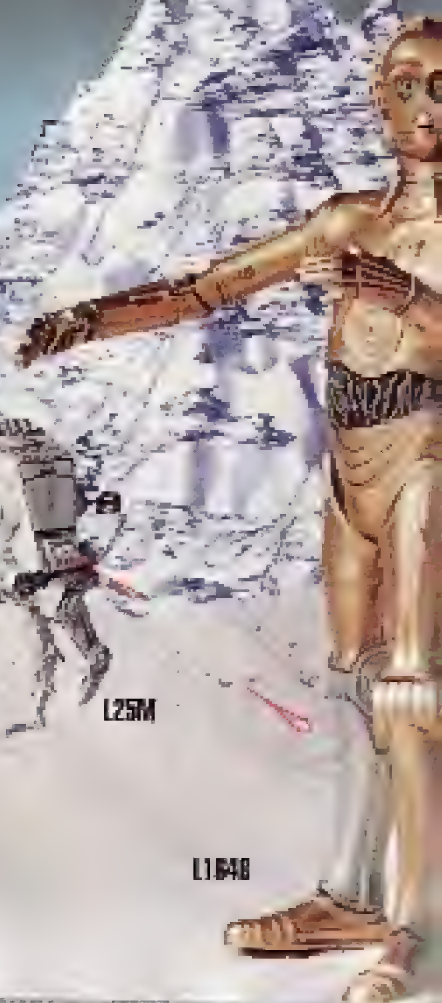
L1640



L250



L250



L1640





L256



L258



L259



L260

STAR WARS MODEL KITS

BUILD ALL THESE GREAT *Star Wars* MODELS, AND THEN LET THE IMPERIAL AND REBEL FORCES BATTLE FOR CONTROL OF THE GALAXY.

L254 **AT-ST** Model Kit
Price: \$7.25

L255 **AT-AT**
Price: \$8.20

L256 **Vader's TIE Fighter**
L257 **X-wing Fighter**
Price, each: \$8.20

L258 **Rebel Base Action Scene**
Price, each: \$13.20

L259 **Millennium Falcon**
Price: \$17.20

L130 **Star Wars Model Set (3 piece-set)**, B-wing Fighter, X-wing Fighter, TIE Interceptor
Price: \$18.25

L261 **Limited Edition Golden B-wing Fighter**

L262 **Limited Edition Golden X-wing Fighter**

L263 **Limited Edition Golden TIE Interceptor**
Price, each: \$32.20

L264 **Darth Vader's Slave /**
L265 **Battle of Hoth Action Scene**
Price, each: \$14.25

L266 **Fiber Optic Star Destroyer**
Price: \$45.25

STAR WARS VINYL MODEL FIGURE KITS

ADD TO YOUR COLLECTION WITH THESE NEW VINYL MODEL KITS FROM SCREAMIN'. EACH HIGHLY DETAILED KIT, MOLDED IN HIGH-QUALITY VINYL, IS READY TO ASSEMBLE AND PAINT. ALL FIGURES ARE 1/6 SCALE.

L1640 **Darth Vader (18" TALL)**
Price: \$89.95

L1648 **C-3PO (17" TALL)**
Price: \$49.00



L267



THE ART OF STAR WARS TRILOGY

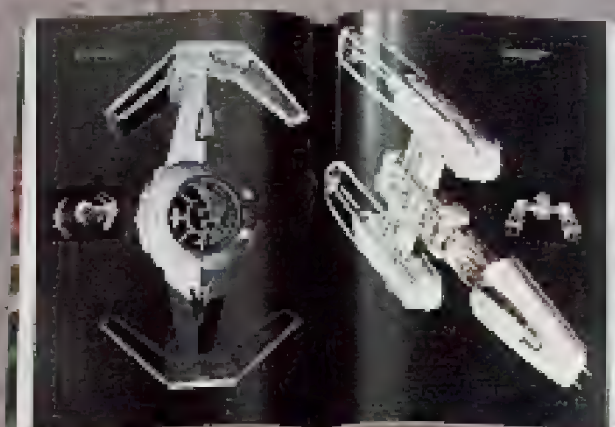
THESE REPRINTED BOOKS BEAUTIFULLY ILLUSTRATE THE FANTASTIC WORKS OF ART FROM THE *Star Wars* TRILOGY. THE ART OF *Star Wars* AND *RETURN OF THE JEDI* BOTH CONTAIN THE COMPLETE FILM SCRIPT.

LBK7 *The Art of Star Wars*
 LBK8 *The Art of The Empire Strikes Back*
 LBK9 *The Art of Return of The Jedi*
 Price, each \$18.00

STAR WARS TRILOGY COLLECTOR'S SCRIPTS

THESE ORIGINAL SCRIPT REPRODUCTIONS OF THE *Star Wars* FILMS CONTAIN THE BACKGROUND AND SUCCESS STORY BEHIND EACH FILM.

LPM1 *Star Wars*
 LPM2 *The Empire Strikes Back*
 LPM3 *Return of the Jedi*
 Price, each \$19.95



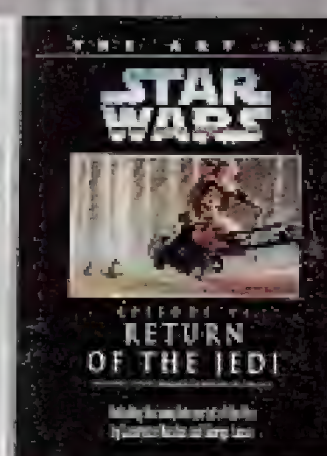
LBK7



LBK8



LBK9



LPM1

LPM3

LPM2



LK11

FROM *STAR WARS* TO *INDIANA JONES*: THE BEST OF THE LUCASFILM ARCHIVES

Readers everywhere can take a rare tour of the marvelous world of the Lucasfilm Archives, with its incredible collection of costumes, props, puppets, models, and matte paintings used in the making of both the *Star Wars* and *Indiana Jones* trilogies.

LK11

Price: \$22.95



L140

STAR WARS: FROM CONCEPT TO SCREEN TO COLLECTIBLE

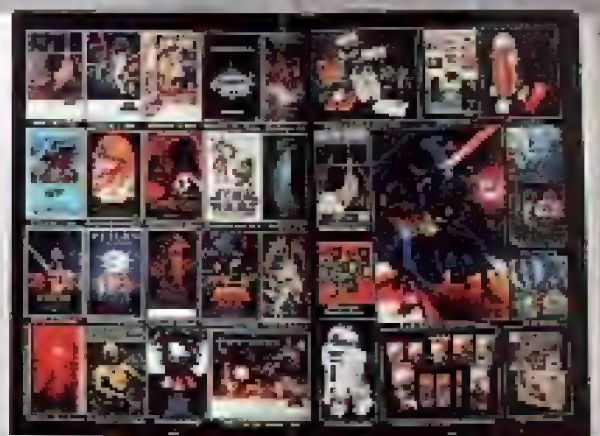
Expert Stephen J. Sansweet takes readers behind the scenes with over 150 full-color images of collectible items, movie stills, and prop sketches from the archives of Lucasfilm and Kenner Toys.

L140

Price: \$18.95



LK1



TOM HART'S PRICE GUIDE TO WORLDWIDE *STAR WARS* COLLECTIBLES

This is the first official and completely illustrated price guide to worldwide *Star Wars* merchandise.

LK1

Price: \$25.00



LK31

STAR WARS MOS EISELEY CANTINA POP-UP BOOK

A light and sound extravaganza! This is a fun book for fans of any age! Written by Kevin J. Anderson and Rebecca Moesta, this hardcover book describes the many unusual inhabitants that frequent the Mos Eisley Cantina. The final pages turn into one of the most famous scenes in *Star Wars*, the cantina, in a spectacular pop-up, complete with lights and the sounds of gunfire and cantina music!

LK31

Price: \$19.95

VISA OR MASTERCARD 1-800-TRUE-FAN





STAR WARS YOUNG READER BOOKS

With the second Death Star gone, dark forces remain loose in the galaxy. Find out if the newly formed Republic can withstand these tides of evil!

| | |
|--------------------|---------------------------|
| L127A | The Glove of Darth Vader |
| L127B | The Lost City of the Jedi |
| L127C | Zion's Revenge |
| L127D | Mission From Moray Tora |
| L127E | Prophecy of the Dark Side |
| Price, each \$3.99 | |

STAR WARS COMIC COLLECTIONS

STAR WARS: DARK EMPIRE

| | |
|-------|---------------|
| LBN22 | Price \$16.95 |
|-------|---------------|

CLASSIC STAR WARS, VOL. ONE

| | |
|-------|---------------|
| LBN23 | Price \$15.95 |
|-------|---------------|

TALES OF THE JEDI

| | |
|-------|---------------|
| LBN24 | Price \$14.85 |
|-------|---------------|

Star Wars: YOUNG JEDI KNIGHTS BOOK

| | |
|-------|--------------------|
| LBN25 | Heads of the Force |
| | Price \$4.99 |

A GUIDE TO THE STAR WARS UNIVERSE

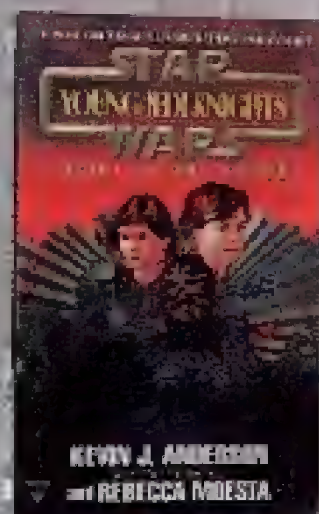
Need to know about the characters, vehicles, planets or anything else about the *Star Wars* Universe? It's all here in one guide.

| | |
|------|---------------|
| LBN2 | Price \$10.00 |
|------|---------------|

STAR WARS JOURNAL BOOKS

Now you can write about your own adventures in this galaxy far, far away in this new *Star Wars* Journal. Comes with 160 ruled pages and a free book-mark.

| | |
|------|-------------------|
| LMS7 | Time at Batuu |
| LMS9 | The City of Stars |
| | Price \$7.95 |



LBN25



LMS7



LMS9



LBN2



BRING THE ADVENTURE WITH YOU
 Perfect for any form of travel,
 Super Return of the Jedi™
 is now available in portable sizes.



© 1995 Lucasfilm Ltd. All Rights Reserved. Return of the Jedi is a trademark of Lucasfilm Ltd. and a registered service mark of Lucasfilm Ltd. in the U.S. and other countries. Super is a registered trademark of Sega. All other trademarks are the property of their respective owners.



Pick up these great games at your local retailer or call:
1-800-4-FUN-004 FOR ORDERS ONLY
 For the best game tips, call the Back Pass/Video Games Hot Line!
1-900-370-HINT (Lines Extended)
 Lines Open 9am-11pm EST. Lines Closed 11pm-9am EST. © 1995 Lucasfilm Ltd.



STRAIGHT FROM THE HORSE'S MOUTH

by Bob Cooper

☆☆☆☆☆

A Guide to the

Star Wars: Tales of the Jedi Universe

Part 2

Sources:

TOTJ—*Star Wars: Tales of the Jedi*

FNU—*Star Wars: Tales of the Jedi—The Freedom Nadd Uprising*

DLOS—*Star Wars: Tales of the Jedi—Dark Lords of the Sith*

TSW—*Star Wars: Tales of the Jedi—The Sith War*

Fall of the Sith Empire—A battle between the combined armies of the Republic and Jedi, and the minions of the Dark Lord **Naga Sadow**. The Sith were driven to near extinction, eventually led by Sadow to sanctuary on **Yavin Four**. (TSW)

Farng—A Carbonite trader in the **Empress Teta system**, whose imminent public execution at the hands of **Aleema** led to a short-lived citizen revolt in **Cinnagar**. (DLOS)

Finhead Stonebone—A pirate operating out of the **Stenness systems**, captain of the pirate marauder ship **Starjacker**. (TOTJ)

Finbu—A **Zexx**, and a pirate and confederate of **Finhead Stonebone**. (TOTJ)

Foerost—An uninhabited planet, and location of the great orbital Republic shipyard. Raw materials were mined from the planet below and lifted via huge ore-handlers to the shipyard in high orbit. (TSW)

Freedom Nadd—A Jedi, he was seduced by the dark side of the Force and apprenticed himself to a **Dark Lord of the Sith**. He brought the dark power of the Sith to **Onderon** four centuries before the Republic intervention, decreeing that **Onderon** remain isolated, thus allowing him to rule the planet unchallenged by anyone. For a long time, the tomb of **Freedom Nadd** existed within the walls of **Iziz**, and was a location of concentrated dark-side power. His sarcophagus was eventually moved to **Dxum**. (TOTJ, FNU, DLOS)

Freedom Nadd Uprising—A conflict on **Onderon** initiated by the dissident group called the **Naddists**, followers of the spirit of **Freedom Nadd**. They initially succeeded in capturing the Royal Palace in **Iziz**. The Naddists were aided immeasurably by the mystical upwelling of the dark-side power of **Freedom Nadd** still prevalent throughout **Onderon**. The Uprising came to an end with the death of **King Ommin**. (FNU)

Galactic Museum—Located on **Coruscant**, the museum contains precious objects from thousands of forgotten cultures and every age of Galactic history, including many ancient Sith books, amulets, and talismans. (FNU)

Galactic Republic—A democratic union of star systems, usually referred to as just the **Republic**, predating the Imperial Empire by thousands of years, that came about as a direct result of the discov-

ery of hyperspace travel and communication. Over the course of approximately 25,000 years of existence, it came to encompass vast numbers of inhabited worlds. It was later known as the "Old Republic." (TOTJ, FNU, DLOS, TSW)

Galia—Daughter of **King Ommin** and **Queen Amanoa**, and heir to the throne of **Onderon**. **Galia** and **Oron Kira** were married following the **Freedom Nadd Uprising** in a ceremony signifying the unification of **Onderon**. She ascended to the throne of **Iziz** after the death of her mother, sharing power with **Oron**. (TOTJ, FNU)

Gank massacres—An ancient conflict between the light and dark sides mentioned in *Dark Lords of the Sith*. (DLOS)

Gardens of Talla—A hillside park overlooking the library on **Ossus**. (TSW)

Garnoo—An ancient **Neti** Master to, among others, **Oss Wulum**. (DLOS)

Galthar's Sky—The name of a mammoth illusional star-freighter created by **Aleema's** magic. (TSW)

Gorm-worm—A species containing poisonous sacs of venom, that can kill instantly with its bite. A gorm-worm was used to kill **Andor Sunrider**. (TOTJ)

Great Droid Revolution—A revolution of droids on **Coruscant**, which **Master Arca** fought in. (DLOS)

Great Hyperspace War—An ancient conflict between the light and dark sides mentioned in *Dark Lords of the Sith*. (DLOS)

Grimorg—**Great Bogga's** Weequay palace enforcer. (TOTJ)

Gruna—Captain of an **Ithull** ore-hauler under the protection of **Great Bogga**. (TOTJ)

Guub—A gangster in the employ of **Great Bogga**. He led a conspiracy to kill **Andor Sunrider** at the **Stenness** hyperspace terminal, with the help of his pet gorm-worm, **Skritch**. (TOTJ)

Halkans—A minister in the **Empress Teta system**. (DLOS)

Harkul—A vast desert plains area on **Kuar**, the location of a battle between **Ulic Qel-Droma** and **Mandalore**. (TSW)

Hissix—A ferocious creature found in **Lake Natth** on **Ambria**. (TOTJ)

Hundred-Year Darkness—An ancient conflict between the light and dark sides mentioned in *Dark Lords of the Sith*. (DLOS)

Iron Citadel—The fortress of the **Krath** in **Cinnagar**. (DLOS)

Ithull—See **Colossus Wasps of Ithull**. (TOTJ)

Iziz—The ancient walled city-fortress on **Onderon**. The city developed over the eons as a great walled fortress surrounding a low mountain in the center, primarily to keep out the **Dxum** beasts. The great city-fortress eventually protected several million inhabitants from the great beasts, covering an area of a thousand square miles, and stretching several miles down into the planet's crust. (TOTJ, FNU, DLOS)



Mandalore



Jedi Battle Meditation—A powerful Jedi technique of influencing the outcome of a battle by visualizing the desired result. Skilled users of this technique include Master Arca and Nomi Sunrider. (TOTJ, DLOS, TSW)

Jump Beacons—Stationary space structures, also known as hyperspace beacons, or "safe points," erected by the pioneers of faster-than-light travel. They mark proven safe coordinates for jumping in and out of hyperspace, and are usually located in the relatively empty regions of space between star systems. Many large spaceports have grown up around these beacons. (TOTJ, FNU, DLOS)

Kemplex Nine—A huge hyperspace station, the only inhabited one in the area. It orbited a dead moon in the Cron system. (TSW)

Kestrel Nova—A freighter captured by the Republic in a space battle with pirates near Tanaab. (DLOS)

Keto—Hereditary leader of the Empress Teta system, and father of Satal Keto. (DLOS)

Kirrek—A world in the Empress Teta system, it was one of the last to bow to the authority of Satal Keto and Aleema during the ascendancy of the Krath. (DLOS)

Kith Kark—A Jedi killed during the Freedom Nadd Uprising. (FNU)

Knossa Spaceport—The main spaceport on Ossus. (DLOS)

Koros Major—A world in the Empress Teta system, it was the site of a major battle between the victorious Krath and a combined Jedi/Republic task force, resulting in the retreat of the Republic from the Empress Teta system. (DLOS)

Korriban—The site of a great valley filled with many ancient Sith tombs. (DLOS)

Korus—The royal tutor of Aleema and Satal Keto. (DLOS)

Krath Enchanter—The royal Tetan space yacht of Satal Keto and Aleema. (FNU)

Kriss—Great Bogga's pet *hsiss*, a dark-side creature captured from Lake Natth on Ambria. (TOTJ)

Kuar—A planet in the Kuar system, located near the Empress Teta system, used as a base by Mandalore and his warrior clans. (TSW)

Lake Natth—A lake on the planet Ambria. Dark-side forces congregated in the lake, driven there by Master Thon, resulting in mutations to the species. (TOTJ)

Lightside Explorer—Andur and Nomi Sunrider's passenger spaceship. (TOTJ, TSW)

Magda—The wife of Lord Keto and Queen Mother of the ruling family of the Empress Teta system. (DLOS)

Mandalore—A mercenary warlord, conqueror of the planet that now bears his name, near the Empress Teta system. He lost a forced confrontation with Ulic Qel-Droma, and became a willing servant to him. He is an antecedent of Boba Fett and the Mandalorian supercommandos of later generations, and like Boba Fett, wears a metal mask that covers his entire face. (TSW)

Massassi—An ancient race of half-civilized warriors on Yavin Four, descended from the Sith followers of Naga Sadow. They were purposefully mutated by Sadow's magic in order to provide a race of fearsome warriors to guard the temples which stand as Sadow's legacy. The Massassi use the dark side of the Force to control and guide their primitive weapons. They were eventually conquered by Exar Kun. (DLOS, TSW)

Miraluka—The race of Jedi Shoenab Culu. The Miraluka of Alpheridies are born without eyes, but

are able to see through the Force. Because of this, many of the Miraluka become Jedi. (FNU)

Modon Kira—A Beast-Lord of Onderon, father of Oron Kira. (TOTJ)

Mount Meru—Site of a large amphitheater on Deneba where an assembly of ten thousand Jedis led by Master Odan-Urr occurred prior to the Sith War. (DLOS)

Mutonium ore—A type of ore mined in the Stenness systems. (TOTJ)

MX—A type of laser-cannon that uses ion-flow as a power source. (TSW)

Naddists—A group of Onderonian dissidents, formerly members of the Royal Armed Forces of Izix, who proclaimed their allegiance to Freedom Nadd. (FNU, DLOS)

Naga Sadow—A Dark Lord of the Sith, he ruled approximately a thousand years before the time of Exar Kun. A member of an elite priesthood of pure Sith blood, he was exiled from his homeworld for rebelling against the reigning Dark Lord of the Sith, and was scorned as a criminal by the Republic. He escaped across the galaxy, engaging Republic gunships in a cataclysmic battle at the Denard Nova. Eventually, he and his followers ended up on Yavin Four, with his followers devolving into the primitive Massassi warriors over the centuries. (DLOS, TSW)

Nazzar—The race of Jedi Qrrl Toq. (FNU)

Nebo—A Naddist street philosopher in Izix. (DLOS)

Nebulon Ranger—The spaceship of Ulic and Cay Qel-Droma. (TOTJ, DLOS, TSW)

Neck—A small, sharp-toothed, and harmless species found on Ambria. They serve as food for the *hsiss*. (TOTJ)

Nessle—Slang for any one of the twenty-five native humanoid races of the Stenness systems. (TOTJ)

Netus—The Republic Defense Minister. (FNU, TSW)

Nomi Sunrider—The wife of Andur Sunrider, and mother of Vima Sunrider. A Jedi, Nomi was apprenticed to Master Thon. Nomi was conversant in Jedi Battle Meditation. (TOTJ, FNU, DLOS, TSW)

Norgar—A Krath assassin, and slave to Satal Keto. (DLOS)

Novar—Onderonian minister of state and aide to King Ommia and Queen Amanoa. He was a minor dark-side wizard. (TOTJ)



Nomi Sunrider—The wife of Andur Sunrider, and mother of Vima Sunrider.

Next issue, we conclude the guide to *Star Wars: Tales of the Jedi Universe*.



Irvin Kershner: Renaissance Director

by
Pete Hull

It's a dark time for the Rebellion. Their secret base on the remote ice world of Hoth has fallen to Imperial forces. Lured by Vader's trap, Luke has left master Yoda before his training on Dagobah was complete. On Bespin, the bounty hunter Boba Fett has already frozen Han Solo for the journey back to Jabba the Hutt and sure death (or worse). And by the end of *The Empire Strikes Back*, we face the most amazing of all revelations: "Luke, I am your father...."



Even a decade and a half later, *The Empire Strikes Back* is still magic. This is a giant of a movie with sweeping scenes, complex opticals, dramatically different sets (Dagobah versus Hoth!) and powerful writing.

So much happens... yet it fits together so well. Everything seems to blend together effortlessly, as though the story told itself. Tensions run high. Emotions deep.

Remember the scene in which Luke learns Vader is his father? Luke's anguish reached off the screen and into our hearts.

That's great movie making. And the conductor who brings all of these elements—story, cinematography, editing, and acting—into harmony is called the director.

Recently we spoke with Irvin Kershner, director of *The Empire Strikes Back* about his experience, and about the magic that brought all of these elements together into a masterpiece that just celebrated its 15th birthday.

"Working with *Empire* was a very good experience despite its complexity and difficulties. I always felt that there was a caring organization backing me up (supervised by George Lucas) that understood filmmaking. This was quite different from the usual Hollywood experience where the executives often

board time. And the shooting period was extended because of the special effects and all."

"I've read lots and lots of screenplays that people have sent me that are so-called science fiction. They think that I would be interested because of *Empire*.

"Almost all of them, practically all of them, miss the point. They don't understand that science fiction is not just lots of rambling around in space. The reason the *Star Wars* Trilogy has the power that it has is because George was clever enough to tie in to mythic storytelling.

"The mythic fairy tale element is what makes *Star Wars* unique. It reaches us in our unconscious mind. Almost all the screenplays I read are trying for conscious excitement: plenty of noise, the movement, action, violence. The *Star Wars* Trilogy has the action, but it has something more. It reaches us on an almost dream level that goes beneath the conscious, the social, the so-called logical. Stories about fathers and sons, sisters and brothers, families... are very basic and make for emotional storytelling.

"When I started doing research on the film, I didn't read science fiction stories. I'd read plenty of them in the past. I studied fairy



Kershner on the set with Mark Hamill.

less prone to sentimentality, even though I love emotion in film. I hate the false emotion, the manipulation that we call sentimentality. As I look back at the story, I felt that it was very sound. However, I would have put an even more serio-comic quality into the film while intensifying the human drama and suspense. I'm talking about the humor that comes from characterization and interaction, not from jokes."

One of the difficult aspects of shooting *The Empire Strikes Back* that might be easier today is the special effects. They created unique challenges for Kershner, and influenced the "style" of *The Empire Strikes Back*.

Even a decade and a half later, *The Empire Strikes Back* is still magic. This is a giant of a movie with sweeping scenes, complex opticals, dramatically different sets (Dagobah versus Hoth!) and powerful writing.

do not understand the process, so that when a problem arises you not only have to find a workable solution, but you must be careful not to step on toes. Usually there's a lot of ego involvement, but there was none with *Empire*. It was 'get the job done the best way possible.' That was what counted. That's the tone that was set for everybody."

"Even though it took over two and a half years to make, it was definitely one of the best experiences I've ever had," says Irvin. "There was a lot of pre-production, a lot of story-

takes and myths and read Freudian and the Jungian analyses of them. It was then that I began to feel a lot differently about the *Star Wars* stories. I no longer simply considered them science fiction."

Will George continue that fairy tale approach in the three prequels?

"George would be foolish not to. That is the unique element that he has to work with. The stories probe the unconscious mind; the imaginative mind, the unsocial and even anti-social mind; the uncensored part of us. This is what is behind the stories and they provide a pretty rich garden to dig in."

And what if Irvin were to redo *The Empire Strikes Back* today? What would he change?

"There are so many things I would do differently because I'm a different person and it's fifteen years later. As we grow—I don't use the word mature, because I don't think any of us ever mature if we continue being curious, learning, and observing life—we change, but the changes are very subtle. And these changes of perception bring about a change of how we see characters and story. I know that through the years I've become less and

"Usually you start a film and the style emerges. The director, the content of the material, the relationship of the director with the cameraman and lots of other things come together and the style emerges. You don't say, 'Well, this will be a stylistic piece, this is how I will do it.'"

"However in *Empire*, I had to make stylistic decisions in pre-production."





Top: Carrie Fisher takes a break with Kershner. Above: Kershner was given the opportunity to introduce Yoda.

tion. Because of the many scenes that included special effects, it was difficult to move the camera. Therefore, to keep the film from appearing stiff and static I had to carefully stage the movement within the frame and keep the camera in movement when there were no special effects. Also, whenever possible I used action cuts to further create the perception of movement." (The action cut is made in going from a movement in one piece of film to a parallel action in the next shot that changes the angle.)

"The important thing with this film, with any film, is rhythm. Film is very close to music that way. It's a time art. It only exists the moment it starts to move forward, the moment the projector starts. When the camera turns, it becomes a film; otherwise it is words on paper."

In Irvin's films, and in the metaphors and language that color his discussion with us, we find a renaissance appreciation of all the arts. It makes for an unusual blend of talents.

Irvin studied violin, viola and composition as a young student. He attended Temple University—Tyler School of Fine Arts in Philadelphia, and then went to New York and Provincetown to study with the famous painting teacher Hans Hofmann. He studied photography at the Art Design Center in Los Angeles and taught photography at USC. While at USC, he took cinema courses under Slavko Vorkapich, the great montage artist and then Dean of the School of Cinema. He left USC to

make documentaries for the United States Information Service in Iran, Greece and Turkey.

After years in the field, he returned to California and developed, with Paul Coates, a journalist, a documentary television series dealing with social problems. It was called *Confidential File* and preceded by at least 20 years *20-20* and shows like *60 Minutes*.

Then came a string of TV pilots that were quite successful: *Peyton Place*, *The Rebel*, *Cain's One Hundred*, *Philip Marlowe* and others.

Kershner's first feature was *Stakeout on Dope Street*. Some of his other films are *A Fine Madness* with Sean Connery and Joanne Woodward, *The Flim Flam Man* starring George C. Scott, *The Hoodlum Priest*, *Up the Sandbox* with Barbra Streisand, *Return of a Man Called Horse* starring Richard Harris, and the TV movie *Raid on Entebbe*, which was nominated for nine Emmy awards, including Best Direction. He also directed *The Eyes of Laura Mary* starring Faye Dunaway and Tommy Lee Jones, *Never Say*

Never Again. Sean Connery's return to the role of James Bond, the HBO film *Traveling Man* starring John Lithgow for which Kershner was nominated for an ACE Award, and *Koko-Cop 2*.

One of his more recent projects was the pilot of the series *Sequest*.

"Well, originally when I got into it, *Sequest* was supposed to be an environmental show. That was going to be the motivating element, but the powers that be shifted it into more of a fairy tale. I don't think it worked at all. *Sequest* has had its difficulties because it straddles two different concepts."


Today, Irvin spends almost half of each year in New York and the other half in Hollywood.

"I've been pretty busy writing," Irvin tells us. "Directing gives me a key into screen writing, which is a highly technical form of writing. It is hard work because it is a struggle to visualize and describe dramatic form with words. I've just completed a script called *The Minor Key of Love*—a love story with

music. It uses opera music but is a film for people who have never seen or heard opera."

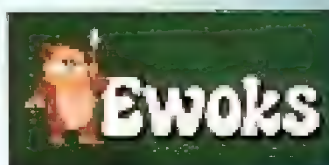
"Also, I have been working on a film to be shot in England about Elizabeth and Essex, based on a book called *Doctor Lopez*. The book is written by Elliott Baker, who is an Elizabethan scholar and Shakespearean authority. Elliott wrote the novel and script which became the film *A Fine Madness* with Sean Connery. We've been working together on *Dr. Lopez*, and now I intend to make the film."

During our last interview with Irvin, he said he would like to enter the reality of *The Empire Strikes Back* and live in that time and place. We asked him if he still felt that way.

"I thought so at the time because I was so involved in the world of the *Empire*. However, in the last few years, I've been doing lots and lots of reading about what is going on in the world . . . politics, environmental issues, realignment of world powers—economically, politically, militarily—the difficulties of maintaining a functioning democracy because of indifference, ignorance, racial tensions, terrorism. The real world is far more dramatic and suspenseful than most of the cops and robbers stories that abound. I don't think that the non-news we are fed in tiny doses on TV is helping. I guess what I would like to see is drama reflect, even on the most subtle level, our concern for our humanity and our mother earth. Let's shake people up and say, 'Look. It's your world; save it, value it, treasure it, love it! You do have power . . . use it!'" 



A Star Wars CELibration



by Jon Bradley Snyder

There are over twenty hours of *Star Wars* stories most fans have never seen. They're not films or audio dramas; the stories are the combined output of two seasons worth of *Ewoks* and *Droids* cartoons on Saturday morning television in 1985 and 1986. Many talented people labored valiantly—against cartoon fuzzy animals with higher ratings and bigger product tie-ins—to bring *Star Wars* to the small screen, and make it successful.

Nelvana Studios in Toronto, Canada, is the only animation company Lucasfilm has ever entrusted with *Star Wars*. They came to Lucasfilm via Canadian director David Acomba, who helped develop "The *Star Wars* Holiday Special" for television. Acomba showed Lucas Nelvana's 1976 special "A Cosmic Christmas," their first animated half-hour show and their first big success. Lucas loved it and they were invited to participate.

In early 1978, Nelvana co-founder Clive Smith came to Lucasfilm and presented a detailed visual presentation for an 11-minute animated piece to be included in "The *Star Wars* Holiday Special," which was shaping into a million-dollar prime time opus. At the time George Lucas was riding a tidal wave of hype following the phenomenal success of *Star Wars*. Making a presentation to the President of the United States probably would have been less intimidating. Clive sweated out his 45-minute talk to resounding silence. When he was done there was not so much as a

murmur to indicate reaction from Lucas and his creative staff. Then suddenly everyone broke out into applause. "Good," said George as he walked up to congratulate Clive. Much to the chagrin of several bigger more experienced firms, Clive's bold young animation company was about to embark on the difficult task of introducing the *Star Wars* saga to the medium of animation.

Lucas then turned to the storyboard, and like a surgeon, succinctly pointed out two weak points in the storyline. Clive remembers, George offered quick, polite, and sound advice on how to correct the problems. Clive was impressed. He knew there were a few areas that needed to be resolved and Lucas had zeroed in on them. Clive remembers, "George really knew his business; he knew exactly what he was doing."

Clive notes that futuristic science fiction before *Star Wars* invariably presented us with pristine worlds made of clear Plexiglas bubbles with no trace of dirt or defects. "George gave us beaten up old Chevy-like stuff full of believable grunge...that was something we at-



tempted to carry through in the special and the series."

The most exciting aspect to Nelvana's short piece was introducing a new character to the *Star Wars* universe, Boba Fett. Nelvana styled the character exclusively from early Joe Johnston sketches and a crude home videotape of an ILM employee lumbering around in his backyard testing the half-finished bounty hunter's costume.

The Holiday Special was a success, but was only aired once. Nelvana's brilliant animated segment thrilled millions of viewers but has never been seen since.

Lucas busied himself with an array of projects over the next six years, and then decided



R2-D2 and C-3PO were the stars of *Droids*.



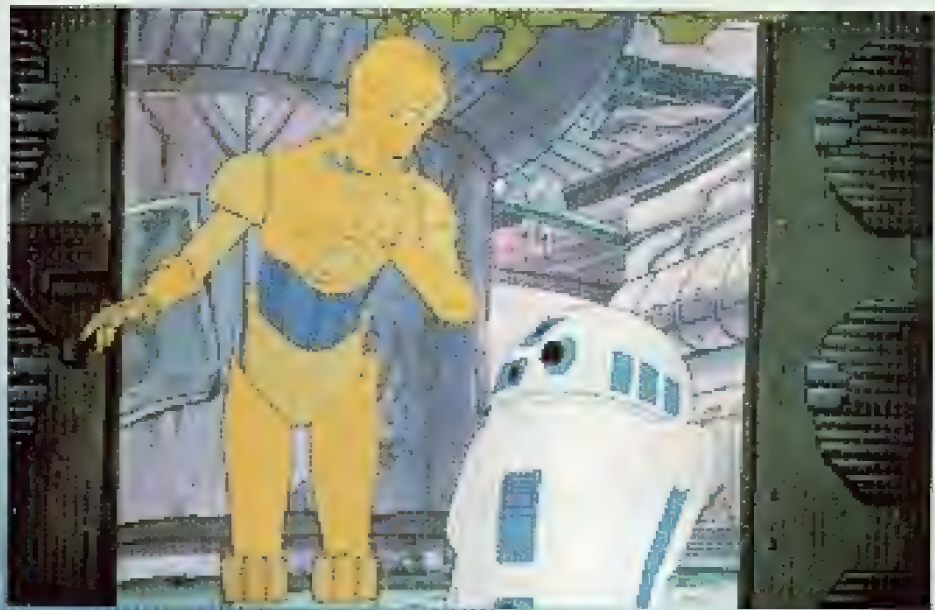
Boba Fett appeared in one episode of *Droids*.



Landspeeder design for *Droids*.



The Droid's master Thail.



An original ad from *Droids*.

in 1984 that it was time to take another stab at bringing *Star Wars* to animated television. Immediately Nelvana was brought in to develop the project, but this time it wasn't just a matter of 11 minutes; now they were called on to add an hour's worth of new stories each week, in two different corners of the *Star Wars* universe, using none of the main characters from the films (other than C-3PO and R2-D2, and transposing the PG-rated action from the theater into something that would be palatable to Saturday-morning television).

At the time it was uncertain what format a future *Star Wars* film might take. The droids and Ewok characters were chosen not only for their appeal to younger audiences but for their ability to generate storylines that did not conflict with the greater *Star Wars* film pantheon.

The *Droids* series was similar to the concept of *Loose*; the robots wandered from master to master, having adventures that lasted several episodes. Influences included *The Air Knight* and other science-fiction works of French comic artist Moebius. The development of Ewok stories was influenced by Pope, *Lord of the Rings*, and Carl Barks' Uncle Scrooge stories. Ewok plotlines revolved around Wicket and his young friends exploring their world and struggling to gain respect in the tribe.

Despite the lack of familiar characters there was still a lot for the show's producers to work with. Unfortunately the regime in standards and practices at ABC, the network running the show, squelched many cool ideas.

"They were just monsters," remembers Paul Dini, a scripter on *Ewoks* who worked for Lucasfilm at the time. Paul, one of the best scripters currently working in animated television, got one of his first big breaks working

on *Ewoks/Droids* in 1984. Paul has gone on to write for *Batman the Animated Series*, *Batman: Mask of the Phantasm*, *Freakazoid*, and the new animated *Superman* among other things. His first script idea for *Ewoks*, called "The Starman," involved an Imperial pilot who crash-lands on Endor and is nursed back to health by the Ewoks. When the Ewoks come under attack the pilot must decide whether to flee or assist them. It was rejected by ABC as "Too *Star Warsy*?"

In 1983 a climate of cuteness was suffocating Saturday-morning television. One reason was the Reagan administration's relaxation of FCC controls on kids shows, which basically made it possible for Saturday-morning cartoons to turn into unabashed half-hour commercials for toys. *The Saturday* were the biggest thing around. Shows like *Care Bears*, *My Little Pony*, and the *Muppet Babies* were trying to out-cuddle each other in a vain attempt to sell more toys and garner more viewers who were too young to speak.

This explains a laundry list of restrictions *Ewoks/Droids* had including: guns must not look like blasters, fires can only be started by magical creatures, physical contact must never include punching and hitting—just pushing and shoving, never strike a character on the head, and always have characters wear seatbelts in a landspeeder. Writers struggled to keep the show interesting. As Dini puts it "TV animation goes through peaks and valleys, but at that point it had fallen into an abyss."

If you were the right age in 1985 you might remember a great showbiz moment, consisting of Mary Lou Retton teaching gymnastics to Tony Danza, R2-D2, and C-3PO, when *The Ewoks/Droids Adventure Hour* was previewed to an ABC prime-time audience in September



The use of fire was a concern to ABC's Standards and Practices Board.

1985. Mary Lou's aerobics show for kids is a good example of the sort of hard hitting drama surrounding *Ewoks/Droids* in the Saturday morning schedule. Despite the "Sanitization" of Saturday morning at the time, the *Ewoks/Droids Adventure Hour* managed to crank out some great kids animation.

"It was better animated than most of the stuff on the air at the time," says Paul Dini. Nelvana simply put more into the show. Each hour-long episode cost between \$500,000-\$600,000 a show, which was a lot for the time, but not enough to solve all of the production difficulties. The average animated show has a cel count of 8,000 to 10,000. Some *Droids* episodes had 24,000 cels. Since the 70s most of the actual painting of cels and animation for American shows has been done in Korea and Taiwan. Hanho Heung-Up Co., the Korean company working on *Droids* was tearing its hair out trying to make the designs look right. Clive Smith went to Korea for two weeks to correct the situation and ended up staying for eight months.

"*Ewoks* wasn't as problematic because you could get away with more animal characters. *Droids* had many recognizable humanoid characters which are much harder to do and make look right," remarks Clive on the show's difficulties. Despite the problems, the series had consistently creative back-grounds and many great action sequences.

Another distinctive quality of the program was the music. Patricia Cullen and David Shaw provided a bopping new wave score. For the theme music Nelvana and Lucasfilm made the unprecedented move of contracting music celebrities. Stewart Copeland, drummer for the Police, who were then still hugely popular, wrote "Trouble

Again" for *Droids*. This song sounds a lot like Copeland's former band. The *Ewoks* theme was done by blues artist Taj Mahal, and is undoubtedly one of the strangest themes ever recorded for Saturday morning television. When Clive Smith first received Taj Mahal's rough mix he didn't know what to make of bouncy-sultry-band-ambiguity of Mahal's country blues-ish "Ewoks". Before long all of Nelvana was hunched over it in the studio.


The show was renewed for a second season in 1986, but Lucasfilm opted to go with a half-hour show that just reprised the *Ewoks*. ABC insisted on a number of changes that made the *Ewok* world more brightly colored and happy, and the storylines more light and fluffy. Some episodes were split into two 11-minute segments instead of one 22-minute one.

If they were going after a bigger girl audience it didn't work. The show didn't come back for a third season. The audience had most likely moved on to cuteness, and unfortunately tried female characters like the *Ewok's* Asha, that might have actually attracted more female viewers, were not allowed back for the second season.

Asha, a creation of Paul Dini, was *Ewok* Princess Kneesaa's long lost red-haired older sister. Asha was lost in the forest as a Wokling and grew up in the wilderness as a savage fighter who protects the forest creatures from evilness. In one of the best shows from the first season Asha single-handedly saves the tribe from its arch enemies the Duloks.

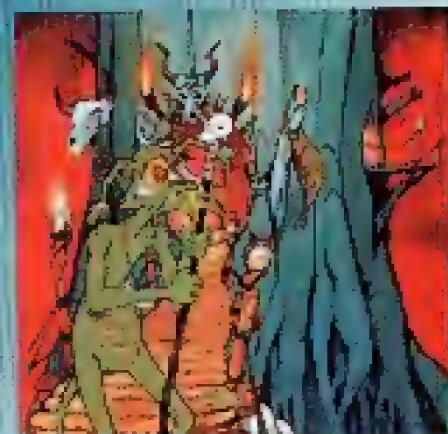
By 1987 the entire landscape of Saturday morning had changed. With the success of such wildly creative shows as Ralph Bakshi's *Mighty Mouse* (where *Ren & Stimpy* creator John Kriekofus first made a name for himself) and *Pea Wee's Playhouse*, Saturday

morning shows were once again given more latitude to be both funny and smart. Unfortunately *Droids* and *Ewoks* were long gone, but they left a legacy of entertaining episodes, some of which were released on home video by J2 Communications in the late eighties.

To this day Clive Smith is not quite sure why *Droids/Ewoks* weren't more successful. His children continue to watch and adore the series. "They weren't as stupid and wacky as a lot of cartoons" he says. Perhaps despite the best efforts of Nelvana, and Lucasfilm *Ewoks/Droids* were destined to be the right cartoon at the wrong time. 



Ewoks/Droids Adventure Hour managed to crank out some great kids animation.



The Dulok Shaman.



The Evil Mung capture the baby Phleg in "Rampage of the Phlegs."



EWOKS/DROIDS EPISODE GUIDE

EWOKS

THE MAIN EWOKS CHARACTERS:

Wicket: The brave young scout who desperately wants to be a warrior.

Princess Kneesaa: The precocious future leader of the tribe. Has a crush on Wicket.

Teebo: The young wizard's apprentice.

Latara: Kneesaa's best friend and Teebo's sometimes love interest.

Chief Chirpa: The Ewok leader and Kneesaa's father.

Logray: The wise old Ewok wizard/shaman.

Shodu: Wicket's mom.

Morang: The Tulaah witch and fierce enemy of the Ewoks.

Duloks: Distant cousins of the Ewoks who live in the swamp.

King Gorneesh: Leader of the Duloks.

EWOKS YEAR 1

"The Cries of the Trees" by Paul Dini 9/7/85

The evil witch Morang forces the pixie-like Firefolk to torch the forest. The Ewoks must save their Soul Trees. Ends up being an Ewok Backdraft. One of the most exciting and entertaining episodes.

"The Haunted Village" by Paul Dini 9/14/85

Morang conspires with the evil and stinky Duloks to steal the berry harvest from the Ewoks. The shenanigans involve an irresistible bar of soap that the Ewoks use to hide the trees.

"Rampage of the Phlogs" by Paul Dini 9/21/85

A family of giant phlogs is tricked by Morang into thinking that the Ewoks stole their baby phlogling. Contains a great scene where King Gorneesh of the Duloks must change the baby phlog's diaper.

"To Save DeeJ" by Bob Carran 9/28/85

When Wicket's dad DeeJ becomes deathly ill the Ewoks must search all over Endor for the ingredients to a curing potion. A elf-like Gupin uses magic to save them from a dragon-like froach.

"The Traveling Jindas" by Bob Carran 10/5/85

Latara takes off to play flute with the Jinda's wandering minstrel show. She is captured by Duloks who torture her by forcing her to baby-sit their young. Logray's Magic Seed turns into a big octopus and saves the day.

"The Tree of Light" by Bob Carran 10/12/85

Ewok warriors journey to the replenish the all important Tree of Light, while the Duloks race to rot it down. Young Princess Kneesaa and Wicket, who weren't supposed to go, help thosae the Duloks. Replenished Tree of Light has "genesis" effect on Endor.

"The Curse of the Jindas" by Bob Carran 10/19/85

The Jindas are haunted by a curse from the evil rock wizard. Wicket finds a magic stone that appeases the wiz and the curse is lifted.

"The Land of the Gupins" by Bob Carran 10/26/85

Wicket and friends help their Gupin pal steal back the sacred key, that opens the magic box, that starts the renewal ceremony, that energizes the Gupin's magic powers and frees them from the evil grus trekkers.

"Sunstar vs. Shadowstone" by Paul Dini 11/2/85

Morang steals the sacred Ewok Sunstar and slaps it on her Shadowstone. She immediately turns into a huge lava monster. The Ewok wizard Logray comes to save everyone and retrieve the Sunstar, which is now perma-

nently affixed to the Shadowstone and can be used for good or evil.

"Wicket's Wagon" by Paul Dini 11/9/85

Wicket finds an old Ewok battle wagon and fixes it up like a hot rod. The girl Ewoks bring snacks. The Duloks steal the battle wagon and there is lots of high speed action as Wicket and his sweetheart Kneesaa kick Dulok butt to get it back. Some great animated sequences in this episode.

"The Three Lessons" by Bob Carran 11/16/85

Kneesaa must find ingredients for a potion that destroys the huge Vines by trap strangletorn vines she accidentally created, which are now terrorizing the village. She learns important lessons. The lovable Trome triplets provide comic relief.



"Blue Harvest" by Paul Dini and Sam Wilson 11/23/85

Dulok shaman accidentally pours love potion on giant phlog named Hooaa. Hooaa falls in love with Wicket and helps him free the village from the stinky Duloks who are trying to steal the harvest.

"Asha" by Paul Dini 11/30/85

Asha is the wild red-haired ferocious Ewok nicknamed "The red ghost." She rides a korinna and protects the forest creatures from evil. It turns out she is the long lost older sister of Kneesaa who was separated from her when their mother died saving them from an evil creature. Asha battles the Duloks in this, one of best Ewok episodes.

EWOKS YEAR 2

"The Crystal Cloak" by Paul Dini 9/13/86

Kneesaa seeks the Crystal Cloak to repair a jewel. They must steal it from the evil Gracca, who lives on the floating mountain, and whose touch turns everything to crystal.

"The Wish Plant" by Bob Carran 9/13/86

The Ewoks tease Kneesaa because she is a terrible gardener. The Leaf Queen magically appears and tells her to take care of a special plant.

"Home is Where the Shrieks Are" by Bob Carran 9/20/86

Wicket and Teebo run away from home and live in a part of the forest haunted by "shrieks". They are scared until they discover the shrieks are actually a fat three-eyed hermit named Larry.

"Princess Latara" by Paul Dini 9/20/86

Queen Slugga of the frog-like Gupins is looking for a princess for her son. Latara, pretending to be princess for a day is captured by Gupins. The Ewoks must help her escape their long-tongued antics.

"The Raich" by Michael Reaves 9/27/86

Wicket accidentally awakens the evil Raich monster who was captured by magic. The Ewoks must seek out the two-headed Gwadder for help in subduing the Raich.

"The Totem Master" by Bob Carran 10/4/86

The Totem Master gives the Ewoks a totem pole that turns into evil creatures at night and steals from the village. Wicket uses a mirror to defeat him. The moral is don't take weird stuff from strangers.

"A Gift For Shodu" by Paul Dini 10/4/86

Looking for a gift for his mom Shodu, Wicket steals jewels from a forbidden temple that are actually dragon's eggs. Lots of mother-son bonding.

"Night of the Stranger" by Paul Dini 10/11/86

Through a dimensional rip in the sky comes the evil Stranger, in yet another ill-fated attempt to steal the Sunstar and deliver Ewoks to evil. Teebo and Wicket send him hurtling back to his own dimension.

"Gone With the Mimphs" by Linda Woolverton 10/18/86

Tiny Mimph creatures capture Wicket and display him King King-style. The ferocious hanadak comes and attacks everyone. Wicket defeats the hanadak and the Mimphs are grateful.

"The First Apprentice" by Paul Dini 10/18/86

Zarrak, an Ewok who was Logray's first apprentice and another champion who wants the Sunstar, tries to capture Teebo. Teebo gets a magic trick to work at the last moment and defeats Zarrak. Great music by Patrick Gleason in this episode.

"Hard Sell" by Michael Reaves 10/25/86

The Ewoks try to help Mooth the storekeeper by trading his stuff while he is ill. It turns out the whole forest is too broke for commerce.

"A Warrior and a Lurdo" by Michael Dobil 10/25/86

Wicket and Latara bet on whether Wicket can turn anyone into a warrior in a day. Wicket tries to train Teebo, but Teebo keeps messing up.

"The Season Scepter" by Bob Carran 11/1/86

The Snow King, caught in the thrall of an evil mistress, refuses to turn over the season scepter to his brother the Sun King. Endor becomes an ice cube until the crafty Ewoks can right this meteorological wrong. If you taped this old TV in 1985 you might also have an Ewok on Ice-ice Capades commercial on this episode.

"From Beaten" by Bob Carran 11/8/86



The Droids end up with the sacred fish carving that is the center of the Ewok fishing festival. Wicket and company go on a rampage, destroying King Gorneesh's new boat in an attempt to get it back.

"Baga's Brawl" by Linda Woolverton 11/8/86

Baga, the Ewoks' light-hearted heart of burden, is shown up by a magical unseen named Silky. Sister Silky is actually attempting to win the Ewoks over and steal the Sunstar.

"Horsville's Hut of Horrors" by Paul Dini 11/13/88

At the carnival, Wicket takes all the workings (Baby Ewoks) to Horsville's Hut of Horrors instead of the tumble bunny show. The Workings all have bad dreams and Wicket is punished by having to be a tumble bunny.

"The Tragic Flute" by Bob Carran 11/15/86

Lataa's greedy desire for a new flute lures King Ubo, who enslaves her. Lataa must renounce material riches to escape.

"Just My Luck" by Michael Dubel 11/22/86

A bad luck spirit ruins Wicket's performance at the warrior test. Wicket saves himself by clearing stables until his pals can convince him to try it again.

"Bringing Up Norky" by Bob Carran 11/22/86

Spotted bear Norky comes to visit the Ewoks. He gets into all sorts of mischief and blames it on Wicket and company until everyone realizes all Norky needs is a friend.

"Battle For the Sunstar" by Paul Dini 1/10/87

The Evil Dr. Baagor comes to Endor aboard an Imperial Star Destroyer to steal the Sunstar and become master of the universe. The Ewoks team up with a renegade robot to sneak aboard the Star Destroyer and battle Baagor and stormtroopers to get it back. In thermal Rargar gets his just deserts from the Emperor, who he has betrayed. This is the best episode of the second season.

"Party Ewok" by Bob Carran 12/13/86

Kneesaa throws a party that is crashed by Putty Animals—Hells Angel-type creatures who ride flying motorcycles called Vroomas. When the chaos subsides Kneesaa shares her arcan collection with Prince Delby.

"Malani the Warrior" by Stephen Langford 12/13/86
Two Slavic elephant creatures named Bokel and Trial try to steal the Sunstar so that they can turn the whole moon into mud to play in. Little Malani tries to prove she's a warrior to impress Wicket.

DROIDS

The Droids episodes were divided up into three story cycles.

THE MAIN DROIDS CHARACTERS:

C-3PO: Human-eyeborg relations.

R2-D2: His trusted companion.

Thall Joben and Jord Dusat: Speeder racers on the planet Ingo and the droids' first masters (in this series).

Kaa Moki: Rebel freedom fighter.

Sise Fromm: Notorious gangster.

Tig Fromm: Sise Fromm's bungling son.

Vlix: The Fromms' snot-eating henchman.

Jann Tosh: A wingmaster, the droids' second master.

Jessica Meade: Friendly freighter pilot.

Captain Kybo Ren: Evil space pirate.

Mon Julpa: The noble lion prince.

Mungo Baobab: An adventuresome merchant and the droids' third master.

Auren Yoni: Native of Roon and Mungo's love interest.

Admiral Screed: An Imperial officer.

Governor Kooag: Corrupt ruler of the Tauntaon province and the Roon system.

Gaff: Kooag's ruthless henchman.

CYCLE ONE: THE TRIGON ONE

"The White Witch" by Peter Sauder 9/7/85

C-3PO and R2-D2 find new masters, Thall Joben and Jord Dusat on the planet Ingo. When Jord is kidnapped by the gangsters Tig Fromm and Vlix, the droids, Thall and the mysterious Kaa board Thall's hot rod land-speeder, the White Witch, to go rescue him.

"Escape Into Terror" by Peter Sauder 9/14/85

Thall, Jord, the droids, and the Rebel Kaa sneak into the gangster Sise Fromm's base. C-3PO tries martial arts; hilarity ensues. R2-D2 squirts weld goo on attack.



droid, enabling the crew to steal Fromm's secret weapon, the Trigon I.

"The Trigon...Unleashed" by Peter Sauder and Richard Behn 9/21/85

The furious Fromms attempt to retrieve the Trigon I by kidnapping everyone. The droids escape, and program the Trigon I to fly back to the Fromm hideout, which it does, blowing itself up along with the Fromm's base.

"A Race to the Finish" by Peter Sauder and Steven Wright 9/28/85

The Fromms are so frustrated they accidentally hyperspace backward. Boba Fett, who owes Sise Fromm a favor, is enlisted to get the droids and their Rebel friends. Boba Fett attempts to assassinate Thall during a speeder race but is thwarted by the Fromms' meddling. Fett is so mad he promises to deliver the Fromms to Jabba the Hutt. Boba Fett's only appearance and one of the best Droids episodes.

CYCLE TWO: MON-JULPA

"The Lost Prince" by Peter Sauder 10/5/85

The droids have become waiters, which means lots of slapstick with food. Their new owner Jann and his pal Jessa discover a hypnotized prince: Mon Julpa. An evil mixer kidnaps them, but his base is a volcano which everyone must escape before it blows up.

"The New King" by Peter Sauder 10/12/85

Jann, Jessa, and the droids go to Mon Julpa's home planet and fight the evil Pirates of Tarmoonga, who all talk like Long John Silver. IG-88 makes his only appearance, but is subdued as the droids help Mon Julpa recapture his throne. Every Kenner Mini-Fig ever made is featured in this episode.

"The Pirates of Tarmoonga" by Peter Sauder 10/19/85

Jann and the droids fly to the pirates' home planet Tarmoonga in A-wings. They infiltrate his base and foil his attempt to attack Mon Julpa with an Imperial Demolisher.

"The Revenge of Kybo Ren" by Peter Sauder 10/26/85

Mon Julpa makes a peace treaty with rival Lord Koda. Head pirate Kybo Ren kidnaps Lord Koda's daughter in an attempt to ruin the peace. But Koda and Julpa work together to save the princess and defeat Kybo Ren. More jokes with droids and food.

"Coby and the Starhunters" by Joe Johnston and Peter Sauder 11/2/85

Jann and the droids take young Coby to the space academy where Coby's cat is stolen. Coby chases the cat to planet of poachers who have enslaved a bunch of weird bird creatures. Jann comes at the last moment and frees the creatures. There is much rejoicing.

CYCLE THREE: THE ADVENTURES OF MUNGO BAOBAB

"The Tail of the Roon Comet" Story: Ben Burt Teleplay Michael Reaves 11/9/85

The droids now belong to Mungo Baobab, who became their master in *The Great Heep* hour special. C-3PO "moon-walks" to a bar room jukebox, then Artoo cranks up the volume to stun stormtroopers while the good guys escape. Mungo eludes Admiral Screed to journey to the Roon system in search of Roon stones.


"The Roon Games" by Gordon Kent and Peter Sauder 11/16/85

Mungo and the droids have crash-landed on the planet Roon, where Governor Kooag has vowed to destroy the revolutionaries. Mungo and natives Auren Yoni and her father Nix Yoni defeat Governor Kooag's minions in the Roon games.

"Across the Roon Sea" by Sharman DiVono 11/23/85

Mungo finds a priceless cache of Roon stones but is attacked at sea by Kooag's henchman, the evil board-like Gaff. Mungo must throw the stones overboard and use Silly Putty-type material to prevent our heroes from being sucked into a whirlpool. As an entertainment droid cracks jokes nonstop.

"The Frozen Citadel" by Paul Dini 11/30/85

Kooag uses gem warfare against the advice of Screed. The Yonims must find an antidote for their mom. Kooag's base turns out to be Roon stone central, but it's all swallowed up in an ice explosion as the droids and Mungo get the antidote and foil Kooag again. 



Return to Tatooine

If adventure has a name it must be David West Reynolds. Reynolds has all the makings of a modern day Indiana Jones, (minus guns, whips, and Nazi spies). Reynolds, 27, makes his living spanning the globe digging up everything from Pharaohs to dinosaurs while finishing his Ph.D in Archaeology at the University of Michigan. In April 1995 he embarked on a search that only took him 19 years back in time, but was no less interesting than uncovering extinct reptiles and ancient Egyptians; he journeyed to Tatooine. Armed with an understanding of French, Arabic, Berber, and some geographical hints from Star Wars production supervisor Robert Watts, Reynolds set out for the barren desert of Tunisia in North Africa, where filming of the Star Wars Trilogy first began in March 1976. Most importantly, Reynolds was armed with inspiration from his all-time favorite film, the one thing that would help him persevere long enough to find a handful of obscure filming locations miles away from settled humanity. Here is his story.

The whole quest began when I learned from the back of a Star Wars trading card, all these years ago, that most of the footage of Tatooine in Star Wars was shot in the deserts of the North African country of Tunisia. By 1995, several expeditions to North African countries had given me familiarity with the region, plenty of field experience and some ability in Arabic and Berber, as well as the necessary French. I had tracked down ancient trade routes in the Egyptian desert, uncovered traces of a buried Roman city on the Mediterranean coast and probed on my own the sand-choked ruins of a pyramid far from the tourist routes. It seemed reasonable that I might be able to retrace the steps of a film crew from only twenty years ago. I decided that a journey to Tatooine was within my grasp.

I knew realistically that traces of the sets and props used in the film would probably be long gone, originally built of flimsy materials and in most cases dismantled and removed by the crew after shooting was complete. Even if anything had remained, nineteen years of sun, wind, and scavengers must surely have polished off the last evidence of the distant planet. (So I thought.) But I wanted to find the locations. I wanted to be there, to breathe that air and feel that sand, and see all around me the reality of that movie—from the streets of the spaceport, to the underground homestead, to the spectacular lookout over Mos Eisley—all of it. To step into that movie screen, and enter the realm of the greatest fantasy I had ever seen.



- 1 - MOS EISLEY
- 2 - HOMESTEAD COURTYARD
- 3 - JUNGLELAND WASTES
- 4 - HOMESTEAD EXTERIOR
- 5 - DUNE SEA

Unfortunately, my review of the information available on *Star Wars* revealed that descriptions of the exact filming sites were vague at best. Only the hotel Sidi Driss, an underground establishment filmed as the courtyard of Luke Skywalker's home, was a pinpoint. As for the rest of the places, there were a few clues, but it was a big country to go searching at random. I needed more information.

I contacted the only appropriate person: Robert Watts, production supervisor of the original *Lucasfilm* crew, who probably knew the locations better than anyone else. If anyone could provide me with the missing information, it would be he. In a momentous conversation, he generously provided the crucial clues. I hung up the phone in a daze. He had just turned the project from a possibility into

LANDSPEEDER WAS STOPPED RIGHT BACK HERE.

MOS EISLEY PLAZA TODAY

CRASHED SPACESHIP WRECKAGE WAS HERE.

a full go. Now, nothing would stop me.

The final element was a second team member, who would document the whole journey on video. The best man for the job was Michael Ryan, a Canadian paleontologist and veteran of many dinosaur expeditions who had already faced the worst Africa can offer, with terrorism and civil war in Niger during a dig he'd participated in in 1993. I knew I could depend on him.

In April 1995 I joined my fellow adventurer in Paris, and we were soon in North Africa. We began with the offshore island of Jerba, which has, for thousands of years, been traditionally identified as legendary "Land of the Lotus-Eaters" from Homer's *Odyssey*. Somewhere on Jerba was the plaza filmed as the spaceport of Mos Eisley. I found that the signature "look" of the buildings in Mos Eisley, with the domes and vaulted roofs and all that, was all around me on Jerba. It was incredible to look around and see that all this was real architecture, but it is

the traditional style of the Jerbans, and it was hardly altered at all by the *Star Wars* crew for the movie, just dressed with high-tech additions like the antennas and vaporators. The challenge was, to find the exact place used for the film. The plaza appearing in the scenes where Luke and company are stopped by the stormtroopers, and where the landspeeder glides over to the exterior of the Cantina. This site was the first test: would anything at all recognizable remain after nineteen years? I knew from my *Lucasfilm* source that the plaza used in the movie was not the main square of the particular town I was searching, but

one off to the side. "But there is no other plaza," my driver told me. This didn't sound good. We circled the city, and I saw that the old architecture had lost ground to many new apartment complexes and other buildings. "Stop!" I shouted suddenly, leaping out of the vehicle before it could slide to a halt. There in front of me was the Cantina. The crashed spaceship, the dumbark, the landspeeders: these were present only in my imagination. But here, swirling intact in front of me, was the one most identifiable building. I talked with local people and found some who remembered the "strange people who had done such odd things" in their town almost twenty years ago. With their help I located the alley



LOOKING FOR A PLACE TO HITCH A RIDE!



FALLS SHORT: BUILT HERE FOR CANTINA ENTRANCE IN FILM.

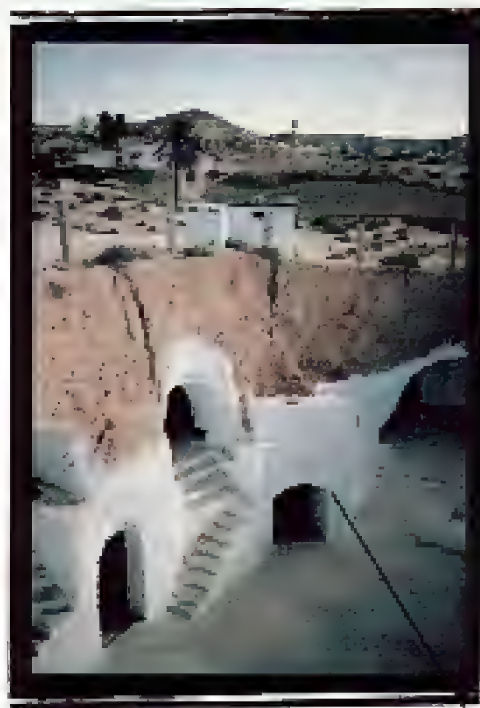


CANTINA JUST OVER HERE.



FILMING MOS EISLEY ON THE ISLAND OF JERBA.





where the landspeeder was stopped, and the buildings at the back of the plaza, partly in ruins and concealed behind a recently-built wall. It was strange, but wonderful to see the location changed and mixed with the modern world.

Time was running out, and we had to head south, back to the mainland. I regretfully left Mrs. Esley behind, but I was greatly encouraged that we had found it. This boded well for our chances along the rest of the trip.

From the ferry landing we rocketed off to Matmata, a distant town in the mountains where troglodyte Berbers traditionally cut homes from the soft sandstone to form large crotches. The underground Hotel Sidi Driss was not only the location, but the inspiration for Luke Skywalker's home. I had carefully studied photographs of the set as seen in *Star Wars* and in *The Making of Star Wars*, and had brought a number of them with me, mounted in magnetic photo album pages. John Barry's set design and decoration—work was terrific in these scenes; the



FILMING AT THE HOTEL SIDI DRISS

homestead was a fascinating blend of primitive appearances and high technology. I really wanted to visit this remarkable place, and see the parts not shown in the film.

Our vehicle, which was rather the worse for wear at excessive speeds, arrived at the hotel. Full of anticipation I found the edge of the largest pit. I looked down into Luke Skywalker's home. The vaporators and other high-tech props were gone, but otherwise the place had hardly changed: it was fantastic. Down inside the place, Ryan and I eagerly collected footage of every angle. Finally I got to explore the entire

homestead. It only got better when I spotted traces of the set dressing still in place—linked triangular designs applied to the stair edges, and entire doorframes around several of the rooms leading off the courtyard. Best of all was the dining room, which I found just as Uncle Owen and Aunt Beru had left it.

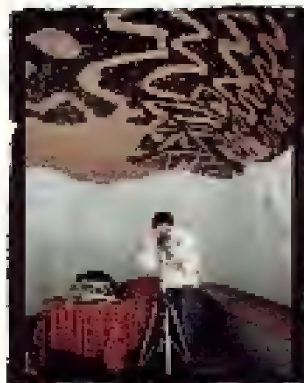
The high-tech ribbing still framed the irregular sandstone doorways, and the strange abstract mural still decorated the ceiling, absolutely unaltered. I even found the passage down from the back of this room, not quite seen in the film, that led to Aunt Beru's kitchen. Another of the "never-seen" finds was Luke's bedroom, not shown in the movie but clearly used by John Barry to guide the design of other sets. The proprietor was very excited at our arrival, and looked anxiously at my photo collection, since he did not have any

LARS HOMESTEAD COURTYARD

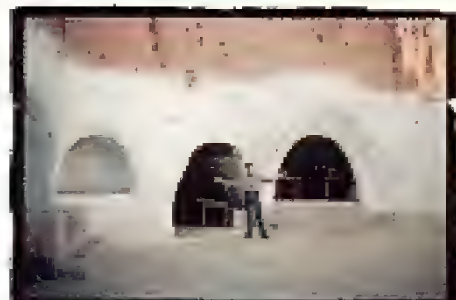
LOOK AT THE DETAIL STILL HERE FROM THE ORIGINAL SET DRESSINGS.



DINING ROOM FROM LONG SCENE AT TABLE



NOTE PAINTED DESIGN ON KITCHEN CEILING.



LUKE, LUKE...



record all of his hotel's historic role in *Star Wars*. In exchange for a couple of coveted widescreen stills, he kept out many dozens of irritated European tourists while we shot our video footage at leisure.

Our route next saw us crossing the Chott el-Djerid, a great salt pan that once swallowed caravans into brine mud when the salt crust collapsed beneath them. A military highway makes this a remote possibility today, but the area is still fantastically desolate: flat as a pancake all the way to the horizon in many places. The cities of Tazerou and Mefla lay on the other side of the Chott, and in this region were our remaining targets. These were much more uncertain than those behind us, mere spots in the wilderness rather than sites in any town.

On the other side of the Chott we drove through low hills, which rose to a lofty ridge on one side and stretched out to infinity on the other. Somewhere out here was "Star Wars canyon." You may have read that the place is now formally so called, after its use in the film and later in *Raiders of the Lost Ark*. Well, let me tell you, you won't get very far with those references around here. They've never heard of what some Americans and Brits have devised to call the spot. But directions from walls and responses to my lusty photo collection had me headed towards what had to be the place. We turned on to a road leading up the mountain, and after nearly sliding off it twice, reached a remote holy shrine perched on the edge of a cliff. We disembarked, and as I walked around the shrine a spectacular vista came into view. I had found the Mos Eisley overlook, there hanging on the horizon like a still from the film. An old caretaker emerged from the ancient structure. "Are you pilgrims?" he asked. I thought about it. "You might say that," I told him.

Wind thundered out of the breathtaking canyon as we skirted its rim, seeking the exact spot where the cameras had been in 1976. Soon enough, the angles on the overlook lined up perfectly. Again re-created the shot from the film as I walked out there on the distant rock platform. My view looking back was not of a spaceport, but of a magnificent gorge cut deep into the Earth, far off the beaten track and completely unknown to tourists. Farther along the rim, I tried to survey the canyon floor from a precipice and nearly got blown off my feet by the wind.

THE JUNDLAND WASTES



COMPARE THE SKYLINE TO THE SCENE WHERE LUKE AND SPO CATCH UP TO RE... JUST AHEAD OF US IS THE SECRET TUSKEN RAIDER SACRED WELL.

But down there below, amongst titanic cracked boulders, I spotted the location where Ben Kenobi first finds Luke after the attack of the Sand People, recognising the site by a particular hollow in the cliff wall (take a look at *Star Wars* widevision card #25. I had it in hand). Another half

mile up the rim I recognized the point where the Tusken Raiders try to take a shot at the landspeeder cruising along the valley. This place was full of shots from the films we were really traveling the Jundland wastes. To see it all linked together out here was amazing. Hollows in the tumbled rocks could have hidden Sand People. The view over the gorge could have been that of Beggar's Canyon. There was even a natural arch that could have been the Stone Needle that turns up in the Brian Doyle radio adaptation! I could just see the skyhoppers jockeying for position as they screamed down the canyon.

A day later we were set up in Tazerou, and I began making inquiries at the cafes and cab stands. Venturing into some of these dark, smoky dens in search of someone who could get us where we wanted to go gave me a real sense of déjà vu from the movie. Our first target was the exterior of Luke's homestead, which was filmed on part of the Chott. As I've mentioned, the Chott is huge, and what I was looking for was a set of low crater rings—not exactly something that stands out on a blank landscape. I knew that the domed



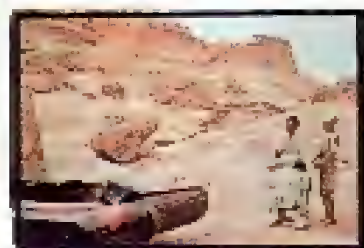
BLOWN AWAY AT THE MOS EISLEY OVERLOOK



FILMING AT STAR WARS CANYON.



YOURS TRULY AT STAR WARS CANYON.



entrance to the homestead would be long gone, so we had very little to help us find the right place.



LITTLE HAS CHANGED IN 19 YEARS

me, and I could hardly believe it. All traces of set dressing, of course, were gone, but the rim where Luke stood to watch the sunset was there as if the Lars

My chest could only point me in the general direction—and here, there was really almost nothing to act as a landmark. Finally I located a man named Hedhi who claimed that he worked on the production in 1976, and he said he could take me to the right spot. I was dubious of this individual, but not a single other soul had any idea what I was talking about, and I knew that to go hunting on my own would be pointless. At least he did not demand ten thousand all in advance.

We set out, and passed the oasis of Nefsa to reach open territory. This was the road to Algeria, and there would be no other trace of human presence for a hundred miles. I felt sure that the man I had hired was putting us on, and that we didn't have a chance. We turned off the road and drove out onto the Chott itself. After some considerable distance, our guide Hedhi said simply "There," and pointed. I saw nothing out on the salt flat—but maybe a smudge or a low mound. Ryan followed me with the camera and step by step I drew closer to this impossible find. I might as well have been on the moon, out here in this desolation, and indeed I felt as if I had come that far to make this landing. The crater rings lay before



FILMING IN THE CANYON

AN INTERVIEW WITH STAR WARS PRODUCTION SUPERVISOR ROBERT WATTS

Star Wars Production Supervisor Robert Watts was on location in Canada producing the film *Alien* when he received a letter from an eager young David West Reynolds who wanted to go to Tatooine. Watts was so impressed by the man's curiosity that he actually called him from the remote location in Canada to give Reynolds general directions to the location sites.

Watts and Star Wars production designer, the late John Barry, never imagined that an archaeologist would be looking for their location sites some twenty years after their painstaking search for the perfect terrain suitable for use as Tatooine.

"I love the fact that he went back," says Watts. "I think it's great. It shows great dedication."

Watts says when scouting for Star Wars they looked at several places in North Africa. Tunisia was chosen over Morocco because it's native architecture was closer to what George Lucas had in mind for Tatooine. Tunisia had presented some filming problems, including a freak vicious rainstorm that stranded two vehicles in the mud of the salt flats and temporarily shut down filming.



The Star Wars crew filming in Tunisia in 1976.

When the filming was finished the "Star Wars" company left enough artifacts in Tunisia to puzzle future archaeologists, including a few trucks and giant prop bones," according to Lucas biographer Dale Pollock in his 1983 book *Skywalking*. "I thought we'd cleared it all away but obviously an odd bit or piece got left behind," says Watts. "It's amazing that no one had picked them over. Then again, down in that part of the world they are probably not massive Star Wars fans."

Watts, who worked on all six Star Wars and *Indiana Jones* films as well as producing films like *Who Framed Roger Rabbit* and *On Deadly Ground*, has just formed his own production company with partner Steve Staples entitled North Tower Films. He remembers his crucial contributions to the Star Wars Trilogy fondly.

"The most important thing about Star Wars is that it is still there. The whole thing seems to have an eternal life. Which is great because there are constantly new generations of people growing up with them that weren't even born when they first came out."



REMAINS OF THE HOMESTEAD OUT ON THE SALT FLATS



THIS IS WHERE LUKE STOOD TO WATCH THE SUNSET. (THE COURTYARD HAS OBVIOUSLY BEEN FILLED IN BY STORMTROOPERS.)

towards Algeria than the homestead site, but as the sand rolled by I thought to myself, this one is the most unlikely yet. Who can tell one sand dune from another? Even our guide had only a vague recollection. We took the vehicle as far as it would go into the sand, then disembarked to proceed on foot. Our small expedition came upon some camels and desert Berbers, who (though surprised to see us) instantly produced trinkets and sand roses from the folds of their cloaks. Tourism, I reflected, is getting out of hand. But I queried them about my mission objectives. They were as mystified as most everyone else had been about my bizarre endeavor. Try explaining that you are in the Sahara looking for a particular group of sand dunes in broken Arabic and Berber and have it sound remotely sane. I got out my photos and went through it all, but only our guide had ever heard of the production. The escape pod or the dragon skeleton would have been the only things to really mark the right location, but the one had probably been removed, and the other surely blown halfway to Egypt or buried by nineteen years of sandstorms.

I tried again to explain to some of the Berber kids, and emphasized the giant skeleton. A light dawned in the eyes of one of them, and he gestured East. He thought he remembered seeing something three or four years ago. The whole troupe of us set out, camels and Berbers, our guide and me and Ryan with two camels. The sunset meeting up and down the landscape, strange scenes that might have been from *Lawrence of Arabia*, and there is

homestead had only been filmed yesterday. I imagined the sandcrawler pulled up there nearby, the landspeeder parked just behind the dome. Hoth's had come through.

Objectively, one might say, there was virtually nothing here. Why the heck had this idiot come halfway around the world to look at nothing in the middle of a huge expanse of nothing? But those crater rings were the threshold of another world for me, a nexus of dreams like Skywalker, especially in that sunset scene, expressed for so many of us the longing for adventure that stirs our spirit. In a way I felt that I had fulfilled part of that longing that the movie crystallized for me so many years ago.

The harsh desert night was approaching. Time pressed, and pulled me away from this site, and all too quickly it was lost to view in the wide wastes. We were now headed out to find the Dune Sea. I knew that this lay farther out to-





ME AND SOME OF THE BERBER KIDS WHO HELPED ME FIND THE BONES OF THE REAST DRAGON


final dune, and the chief of the Barber group pointed down dramatically to his son's rediscovery. They waited for me to descend alone. There, under the harsh glare of the sun, sticking up from the sand, were bones I had, laughing. It was all so impossible. I have hunted dinosaurs in the field, and I know the thrill of bone discovery well. It keeps many of us out there at it year after year, waiting for the one gleam in the dirt that makes it all worthwhile. I had been among the small group in 1987 that recovered rare dinosaur eggshells from Devil's Coulee in Alberta. But all that paled before these few Fiberglas bones in the lonely Tunisian sands. Ryan recorded it all, smiling with me as he fought to stay upright in the rising winds.

The remains were rather accurate copies of real sauropod bones, not mere mise-en-scene impressionistic fakes. I rose from this amazing discovery to seek more. And soon found them, scattered far and wide across the dunes. This had been most of a real sauropod dinosaur, painted bone color on one side and left plain grey on the side that faced away from the camera. Amongst the other remains I found a giant claw. That stopped us again, and I confess that this piece seemed simply too good to pass up. But I wanted to leave everything for any future travelers who might seek this place. Ryan responded that such were likely to be damn few. "You're not appreciating how weird you are," he said. "Who else is into the



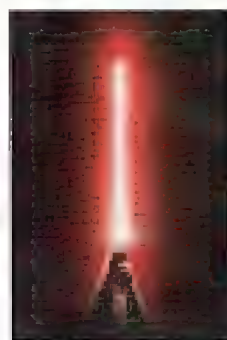
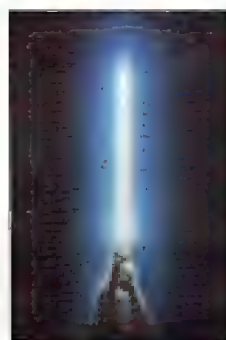
movie this much, speaks Arabic and Berber, and knows that this is the right place to search, out of all the sand in Tunisia? And are they going to run into that Barber kid? Pick it up." So, I did. I had not disturbed any of the other traces we had found, like the set details in the courtyard, but Ryan seemed to have a point about this particular case. As I was packing it, Ryan held out our satellite locator and called on our orbiting allies in space to pinpoint these exact coordinates to within 30 feet. He tucked the dence back into his belt, saying, "You never know."

I went on to discover the location of the Tanis Digs, the Map Room, and even the well of Sauts, since *Raiders of the Lost Ark* was filmed here in 1980—but that's another story. My *Star Wars* expedition was complete.

By the time we returned to Carthage I was completely exhausted. I had been getting something like four or five hours of sleep most nights, and we had often had to skip eating for time's sake. I hardly remember the blur of returning home. Once back in green hills of the Midwest I pulled the Fiberglass claw out of my pack. Here in my hand was a relic from Tatooine, the sole physical link between the wondrous adventure I had just completed, and the wondrous adventure film that had inspired me to travel there. 



THE ART OF JOHN ALVIN PROMISES THE MAGIC THAT LUCASFILM MOVIES DELIVER



By Pamela Roller



Artist and designer, John Alvin.

For more than twenty years, John Alvin has been enticing millions of fans into movie theaters. Yet, he's never spoken a line of dialogue or directed a scene, and his name has never appeared in the closing credits.

Actually, it's the powerful, distinctive images he creates as one of Hollywood's premiere advertising designers that help summon audiences to theaters to become part of a movie's "magic." Given the box office success of the films Alvin has worked on, it's no wonder that the studios clamor for him to create designs to advertise their movies. If you've seen top-grossing blockbusters like *E.T.*, *The Lion King*, *Cocteau*, *Batman Returns*, *Batman Forever*, *Beauty and the Beast*, plus other memorable films like *The Color Purple* and *Blade Runner* you've probably also seen the posters and ads Alvin designed to promote them. With more than 120 movie campaigns to his credit, Alvin has left an indelible mark, literally, on the movie industry.

In the advertising for *The Lion King*, Alvin notes, "The Great Lion in the sky, the spirit of the pride, if you will, that's my contribution. On the movie poster, it's combined with a frame of film (Pride Rock and all of the animals below). I won't take credit for that, but the master image of the big lion is mine."

Of *Batman Forever*, a huge box office winner last summer, Alvin says, "We designed the images and provided a model of color and style, and then a company called Imagic built the final computer files that were ultimately printed as the poster."

Alvin also designed the poster for *Phantom of the Paradise*, which was recently chosen by the Smithsonian to be exhibited in its Museum as one of the best posters of the twentieth century.

If you're not familiar with his *Phantom of the Paradise* poster, surely you've seen his most famous piece, the poster promoting *E.T.* How can we ever forget Elliot and E.T.'s outstretched arms reaching across the starry galaxy, above a peaceful planet Earth, to touch fingertips in a defining moment of friendship? That poster grabbed our attention with its mystery and wonderment. We were intrigued by the possibilities that the images suggested. The poster lured us into darkened theaters, where Steven Spielberg delivered an entertainment masterpiece.

John Alvin understands the significance of his role as movie advertising designer. "I think my job is to promise a terrific emotional experience," says Alvin. "In other words, come and see this movie and... for two hours, you don't have to worry about the world's problems. All you have to do is experience something wonderful—it might be scary or exciting; it might be fanciful or romantic. I figure if I do my job, I will make a promise, and if the movie does its job, it will deliver on that promise."

For *Star Wars* fans, no other movie in history has delivered on a promise as big as the one George Lucas made when he created his space epic. It set the standard that forever changed the way movies are made, as well as the way we view movies. It seems quite fitting that 20th Century Fox Home Entertainment and Lucasfilm would choose John Alvin to de-





Montoya adds, "The three pieces really tell Luke's story...his quest to become a Jedi."

In the painting for the *Star Wars* video, Obi-Wan is the central figure rising above Luke, the farm boy from Tatooine, with his father's lightsaber raised aloft preparing to face his destiny. Han and Leia and Darth Vader are positioned on either side of Luke—the good and evil forces that will work with Luke and against him.

For *The Empire Strikes Back* piece, Darth Vader glares down upon the purveyors of good—the grand fatherly Yoda, Han and Leia—while Luke, in Jedi fatigues, stands poised for the challenge of the dark side.

In the painting used for *Return of the Jedi*, Luke takes the dominant position as the full-fledged Jedi Knight who has faced his own dark side and won. Han and Leia once again appear together, their expressions reflecting confidence and maturity. With his sinister demeanor gone, Darth Vader stands regally to the left of Luke.

Montoya, noting the importance of the elements in Alvin's designs, says, "There's a lot of symbolism in his paintings. In the *Empire* piece, you can see the concern in Han and Leia's faces as they're trying to stay one step ahead of the Empire, but clearly you can see they don't escape Darth Vader's grasp as his hand, in essence, is grabbing and capturing them."

In addition to Alvin's portrayal of the characters, Montoya says he likes "the look John brought to the paintings in terms of the atmosphere. The star fields he does are so rich and sumptuous. They're not

sign the packaging for the international distribution of the recently released *Star Wars* video cassette Trilogy.

Julian Montoya, director of international marketing for Fox Home Entertainment, was instrumental in Alvin's being chosen for the project. When asked what it is about Alvin's work that made him the perfect artist for the job, Montoya says, "If I could sum it up in one word, I'd say 'magic.' John is able to put a magical and ethereal essence into his paintings." Montoya adds, "When the project for Fox came under my aegis, I knew that John would be able to bring what we wanted to bring to these images."

Alvin was thrilled to be asked to work on the project. He says, "These are the first major pieces of artwork, whether for packaging or otherwise, that have been commissioned to represent the Trilogy in over a decade, so it's a real honor for me to be part of the legacy."

The much-heralded Trilogy has been released in the U.S., Canada and 38 other countries. Although Fox chose to use a more photographic "look" on the Trilogy's packaging in the U.S. and Canada, Alvin's designs appear on the packaging for the remaining markets.

The paintings Alvin contributed for the video Trilogy are a Trilogy in themselves. Alvin explains, "If you look at the three paintings side by side, they really do have a similar composition, and that's deliberate. The pieces try to tell a story and still provide graphic consistency. In each one, you see a main character that had a serious influence over Luke Skywalker—Ben Kenobi, Darth Vader and Luke himself."



typical black star fields that we're accustomed to seeing. He uses so many shades of blues and purples." He adds, "John also has a wonderful sense of where to set his images. For instance, his *Empire* piece, what I like is that most of the posters we're accustomed to seeing are set on Hoth. John chose Cloud City as the setting, which matches the setting of the confrontation between Luke and his father."

Twentieth Century Fox worked closely with Lucasfilm during the process of creating the packaging. They had general ideas about what they wanted to see in the designs, yet, they gave John leeway to do what he does best—create the images that capture the essence of a movie. "Initially, we knew we wanted one central image in all the pieces. Whether it was going to be a vehicle or a planet or what, that was up to John. And, we didn't want it to look too much like a montage. We wanted to capture the epic feel of the classic *Star Wars* posters without replicating the look."

What does he think of Alvin's end result? Montoya is thrilled. "I think the results reflect John's passion and his understanding of what the Trilogy is all about."

In addition to the paintings used in the video packaging, Alvin also created three paintings that became the teaser posters for the videos and, in some markets, were used as lithographs international consumers received when they pre-ordered the videos. "Those are probably my favorite pieces," says Montoya. "They're three separate paintings of lightsabers. The only thing you see is the lightsaber being held up by a Jedi's hands (Kenobi's, Vader's and Luke's). The only way

to tell whose saber it is is by the color of the saber and the hands."


Alvin's paintings for the video Trilogy are not his first creations for a Lucasfilm product. He designed the *Star Wars* tenth anniversary poster that featured Luke Skywalker, along with what has become one of the most collectible pieces of *Star Wars* memorabilia, the *Star Wars* concert poster.

Alvin also created three posters for *Willow*, a progression of images that were designed to tease the audience. The advance poster featured orange clouds with the message, "Forget all that you know or think that you know." The second poster revealed the main characters, with clouds seen within them. For the poster that accompanied the movie's release, Alvin's design was as big and bold as the movie it promoted, with large portraits of the main characters overwhelming the poster's space, providing a sense of motion and mystery. Alvin's posters were the messengers that heralded the arrival of another great Lucasfilm adventure.

Most recently for Lucasfilm, Alvin has designed the book jacket covers for Kevin J. Anderson's *The Jedi Academy Trilogy*, as well as several of the master patterns for the limited edition *Star Wars* chess set.

Alvin is a tremendous fan of George Lucas and his *Star Wars* Trilogy. In fact, he says, "When I heard that they were working on the new films, I felt like I was thirteen years old again. I can't wait to get to the theater to see them. It's so exciting for me that it's hard to separate being a fan from doing business when it comes to that subject."

As for George Lucas' new *Star Wars* Trilogy, currently being developed, would Alvin like to design the advertising? He says, "I'm hoping that the people at Lucasfilm would consider me an available resource for creative work, because I have such tremendous admiration for Lucasfilm that I would always look forward to working on anything they did."

John Alvin's designs may not be the sole guarantee of a movie's quality or success, but unite them with George Lucas' vision, and you have a winning combination that constantly delivers on the promise that movie magic and adventure await Lucasfilm fans. 



"I AM THE ALL GREAT AND POWERFUL EMPEROR, YOUNG SKYWALKER...
PAY NO ATTENTION TO THAT MAN BEHIND THE CURTAIN!"



SCOUTING THE GALAXY

by Stephen J. Sansweet

Droids, Ewoks and the Mysterious Vlix (And the Truth about 4-LOM and Zuckuss!)

Just as the Power of the Force line of action figures was drawing to an end, Kenner decided to have a go at producing action figures and a few other toys based on the ABC-TV Saturday morning cartoon series, *Ewoks and Droids*. But the popularity of the *Star Wars* Trilogy was flagging, and the double-header was rained out after only a season's worth of

episodes aired in the fall and winter of 1985. Although the *Ewoks* cartoon series alone was renewed for a second season in the fall of 1986 and Kenner planned a second year of toys, they were never manufactured—although prototypes exist.

The quick cancellation and the limited number of toys, of course, make for collectibility. And while they took some years to catch fire, *Ewoks and Droids* toys based on the series Nelvana produced for Lucasfilm are steadily increasing in value, with a few pieces commanding a princely sum.

The two series themselves were entertaining. While a few of the stories were a little weak, the art was above-par for the Saturday morning kids' ghetto, since it was done by the same Canadian studio that had done the only other *Star Wars*-related animation, the introduction of Boba Fett in a segment for the *Star Wars* Holiday Special and the stand-alone *Great Heep*, a lead-in to the *Droids* series.

Unfortunately, the Holiday Special and the *Great Heep* have never been released commercially on video cassette in the U.S. And only eight episodes of the regular

cartoon series were released in the U.S. by 12 Communications, and they are now out of print. (The entire series and the *Great Heep* were released in Japan and near-full runs were sold in many European countries, where the two series—especially the *Ewoks*—was more popular.)

There's a bunch of *Droids* and *Ewoks* cartoon merchandise from around the world, ranging from two-foot-tall plush Ewoks to original hand-drawn and inked cels from the productions, many with the original backgrounds. We'll concentrate on the Kenner items in this column.


The *Droids* label was applied to just a few toys. There was the sharpest lightsaber Kenner ever produced, a battery-operated version with a plastic and metallized handle and a pop-out blade (either red or green) that glowed (current price mint in the box, about \$150 to \$200). There were two mini-

rigs, the ATL (Air to Land) Interceptor and the Imperial Side Gunner (about \$45 to \$55 each). Kenner worked with Nelvana to make sure some of its toys were shown in the series, and it planned to produce some vehicles that the Nelvana artists developed. One ship, the *White Witch*, made it as far as the built-prototype stage before being abandoned.

The most costly regular-line *Droids* toy is the A-wing fighter. It's a neat looking ship that was actually seen in *Return of the Jedi*, but available only in a *Droids* box. For a mint-in-the-box specimen, dealers lately have been asking \$400 to \$500. The Kenner retailers' catalog for Toy Fair shows a Desert Skill in *Droids* packaging, but as far as can be determined, it was released only in a Power of the Force box (today it costs nearly as much as the A-wing). The retailers' catalog also showed a number of toys with the *Ewoks* label, but again—as far as can be determined—such toys were only released under the Power of the Force label (the Ewok Battle Wagon) or *Jedi* label (Ewok Village Action Playset). Kenner also had a preschool line of *Wicket the Ewok* toys.

The hottest action today is in the action figure lines for both brands, especially after collectors got all the regular Kenner carded figures. There were 12 different *Droids* carded figures in the U.S., although two—Boba Fett and the A-wing pilot—were directly repackaged from the regular line without any changes; only their coins were colored gold instead of silver. Two other figures—R2-D2 and C-3PO—were redone to give them more of a 'toon look; their coins were changed too, although some of the early C-3POs shipped with the regular Power of the Force coin colored gold.

The 1985 *Ewoks* line was only half the size of the *Droids* line. Among the six figures there were no duplicates from the regular line, only a resculpted 'toon-like Wicket W. Warrick (the only *Star Wars* character I can think of that was, at least partly, named after the actor behind the mask.) The figures came with copper-colored collector's coins. Figures in both cartoon lines are still available mint on the card at fairly reasonable prices, mostly \$15 to \$25, although they do range up to \$150 to \$175 for that cool cult anti-hero, Boba Fett.

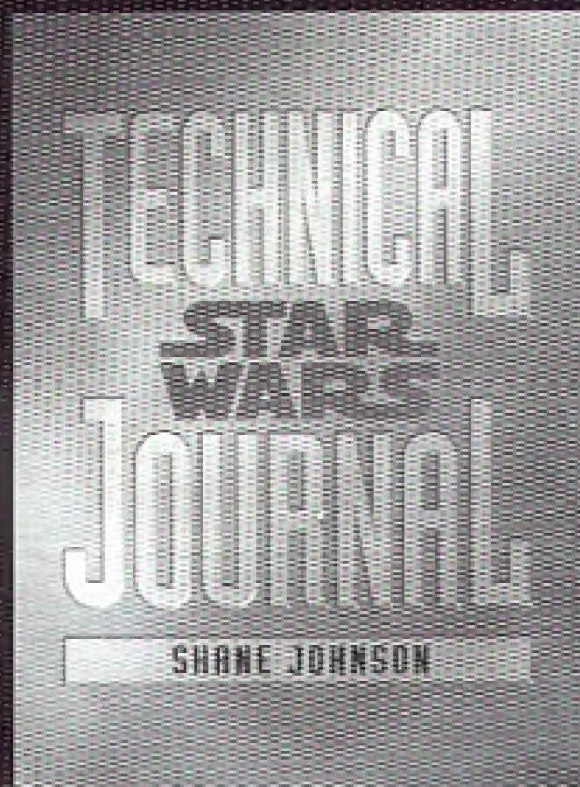
The 1986 Kenner retailers' catalog showed an expansion of the *Ewoks* figure line by an additional six figures and the *Droids* line by eight. But with *Droids* not renewed for a second season and the sales of the *Ewoks* figures less than spectacular, none of the new figures were produced—none, that is, except for the villainous Vlix, a plump blue creature with red facial marks and eyes that look like wrap-around sunglasses. For some reason, he was manufactured as part of a series of *Droids* and Power of the Force figures and toys by Glasslite of Brazil in 1988. Vlix is scarce, and it would take several hundred dollars to add him to a collection. Even rarer, prototypes of the unproduced Kenner figures—some fully painted, some not—have also found their way to the collectors market. Asking prices on these have started in the low hundreds and soared into the stratosphere—all for figures from shows that most collectors have never seen! 



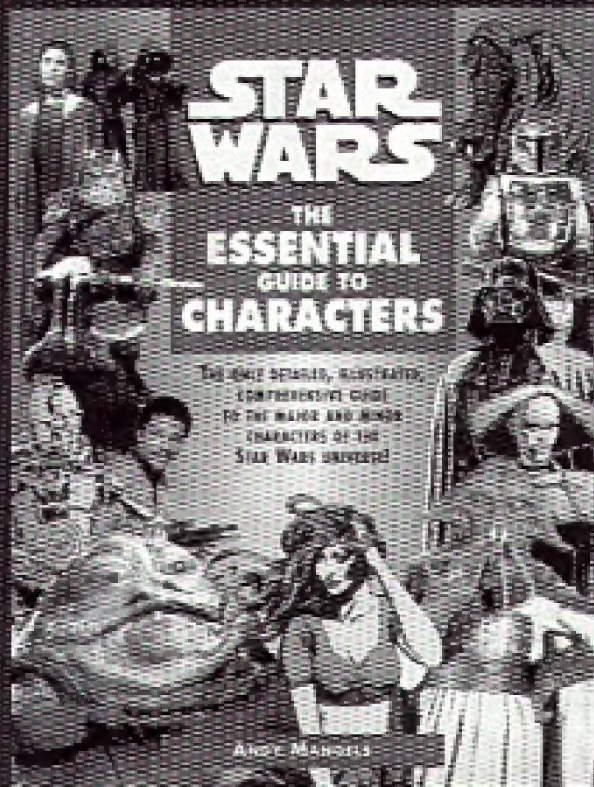
Top and above: Kenner's *Ewoks* and *Droids* action figures.

STAR WARS®

*The hi-tech hardware.
The fascinating faces.
The definitive guides.*



A Del Rey® Hardcover



A Del Rey® Paperback



*#1 In Science Fiction and Fantasy
Published by Ballantine Books*

Scouting Queries

You're reading this column with macrobinocular eyes! Last issue, Tom H. of Virginia asked for an ID on one of his loose figures. He described it this way: "...a gray droid that looks like C-3PO but has big blue-gray bag eyes." And we confidently replied, "Your small figure is 4-LOM, a bounty hunter from *Empire*."

Uh uh, wrote Tray C. of Houston, TX (after complimenting us for doing a "phenomenal job"), who identified it as Zuckuss. No way, penned Maggi H. of Virginia Beach, VA, who thought it was the Death Star droid. "Is 4-Lom even an android?" she asked. Gotchal said John B. of Stafford, VA, in a gentle and friendly manner. And, sure enough, if you look at the Kenner carded figures, the gray bug-eyed droid that Tom H. asked about is clearly identified as Zuckuss and the tan-robed alien with the insect face is called 4-LOM. Did I goof?

Listen to Ken Trantham (he deserves his full named printed for his savvy letter) of Lee's Summit, MO: "This letter comes to you after much personal angst. I have long been a fan of the bounty hunters who appeared briefly in *The Empire Strikes Back*. Indeed, their Kenner action figure likeness are among my most prized possessions. However, I was greatly distressed after reading your response." He points to the Kenner cards and our own co-authorship of the *Tomart Star Wars Price Guide*.

"This brings me to my personal angst," Ken continues. "I have always accepted Kenner's Zuckuss as being Lucasfilm's Zuckuss and Kenner's 4-LOM as being Lucasfilm's 4-LOM. But is that correct? West End Games identifies the two characters reverse from Kenner. They can't both be right. It would make more sense, knowing the *Star Wars* universe, for the gray droid to have a name like 4-LOM, but that's not for me to say. I've written to other *Star Wars* organizations, letter columns, etc. concerning this, but have received no responses. Can someone please set the record straight. Will the real Zuckuss and 4-LOM please stand up?"

Okay, Ken. Here's the official word from Lucasfilm: In fact, 4-LOM and Zuckuss have been mixed up all these years. West End Games got it right, and you'll see further evidence in Andy Mangel's exhaustive new book, *Star Wars: The Essential Guide to Characters*. 4-LOM is, in fact, the gray droid with the bug eyes who teamed up with Zuckuss, the tan-robed alien with the insect face. However, we wouldn't suggest using a Magic Marker to correct the names on your mint, carded Kenner figures.

☆☆☆

Dear Scouting:

I have heard rumors that someone made sabacc cards with a set of rules. Is this true? If so, where can I get a deck?

Jim J.

Gladstone, MI

From Han or Lando? The rumors may stem from detailed descriptions of the game in at least two West End Games role-playing books: *Crisis on Cloud City* and *Heir to the Empire Sourcebook*. If the *Jawa Trader* is out, a large bookstore should be able to order either one for you. And if you put together a deck, I'd like to play a hand or two.

☆☆☆

Dear Scouting:

I recently noticed that the early Kenner action figures from *Star Wars* have a "G.M.F.G.I." copyright on them and not the "L.F.L." copyright that we collectors know and love. What is "G.M.F.G.I."?

Josh P.

Studio City, CA

Kenner, the company that has produced the *Star Wars* action figures since 1978, has had a number of different corporate owners in the last two decades. When Luke and Leia first visited our galaxy, Kenner was one of several toy, model and crafts companies owned by one of the world's largest cereal makers, and was thus part of the General Mills Fun Group Inc. Kenner later became a unit of Tonka Corp. and today is a division of Hasbro.

Dear Scouting:

Back in March I sent for the limited edition "gold" C-3PO offered by Kenner on its Action Masters packages. More than six months later I still haven't received it. I wrote Kenner a letter but haven't received a response. Is Kenner not honoring this offer or is it just taking extra long?

Good question. In fact, we asked a Kenner customer service representative almost exactly the same question about two weeks before your letter arrived, since we sent away for two of the "gold" C-3POs at about the same time you did. She told us that they had run out, but had gotten a resupply, and that we should have received ours long ago. She promised to check and get back to us. While we're waiting, why don't you call the Kenner consumer hotline (1-800-327-8264) and, if you get a chance, ask about ours too.

Please send your questions and comments about collectibles to **SCOUTING THE GALAXY**, The *Star Wars Insider*, P.O. Box 111000, Aurora, CO 80042. Letters on other topics should be addressed to **EDITOR**. Letters are edited for grammar, sense and length.

CLUB CLASSIFIEDS

Searching for that one item to complete your collection? Interested in finding a pen pal? Now you can place an ad in our classified section. Ads are \$15.00 for placement per issue. You have three lines of type per ad, approximately 150 characters. Print or type your ads clearly. The fan club is not responsible for errors and may edit your ad to fit our limitations. The club reserves the right to refuse any ad for any reason. If you are advertising a **CAR, BOAT, or HOUSE**, send a sample copy of the catalog with the ad before placement is approved. **BEMARE:** The *Lucasfilm Fan Club* is not liable or responsible for any product or service printed in the classified section. Ads received will be placed in the next possible issue.

FOR SALE

100's of *Star Wars* toys and figures for sale. Large selection of mint, loose and complete figures. Also available original *Star Wars* 3 3/4" action figure weapons/accessories. Send 2 stamps for free catalog to: Nick Filippis, 16 Fincham Drive, Edison, New Jersey 08820-4129.

Star Wars 3 3/4" figures and vehicles for sale! Over 100 figures! Price book prices! Send an extra stamp for list to: Michael's *Star Wars* Toys, 1203 Dogwood Dr., Eau Claire, WI 54601.

STAR WARS, Indiana Jones books, maps, photos. Private collection from old days. Send \$450 to: L.S. Green, PO Box 5276, Orange, CA 92613.

You can now read about **ST & SW FX** inventions for cars & posters by looking for our ad in *ST Fan Club Magazine Classifieds*, or by sending \$3.00 to Michael Pickers, 1516 W. 78th St. Chgo, IL 60620.

STAR WARS, EMPIRE, JEDI. We carry a full line of sci-fi items! Send \$4.00 for 70 page catalog! Refunded with 1st order! Tom's Sci-Fi Shop, PO Box 56116, H. Hrs., IL 60656-0116.

STAR WARS TOYS: Buy-Sell-Trade. Send list of items you would like to sell or send \$1 for catalog to: Kevin Walker, PO Box 220624, Mesquite, CA 91322-0624 or call (805) 288-2268.

STAR WARS Toys and Collectibles from the Collectors of the Force. Great Prices. For your free catalog send 9x11 1/2 envelope with postage to 1101 W. McArthur #212, Santa Ana CA 92707.

Star Wars toys & figures, new catalog, large selection, also other toys. Send \$2.00 for list to Bill Renshaw, 7621 U Drive So., Union City, MI 48094.

RARE *Star Wars* autographs, *Star Trek* and others. For more information contact Chris at 515-472-1471.

WANTED

Wanted: A Kenner toy Stormtrooper Laser Rifle. Will pay good price, box not required. Write Toby at: 51 Peacock Farm Rd, Lexington, MA 02173.

Wanted: Indy figures, playsets, standups, etc. Life size ET toy box, SPFX laser disc, BTTF items, *Star Wars*. Send info to Steve 91 Stone Ln, Levittown, NY 11756.

Wanted: Promo Trading Cards: *Star Wars* Widevision SWPS, *Empire* PS, SD1 & SD2 (San Diego ComicCon 1994), The Force of Balance card (available at Waldenbooks). Write to Ralf Notemann, Heinrichsasse 29, 45470 Mulheim-Ruhr, Germany.

WANTED: Any of the 93 original Kenner *Star Wars* action figures (including Yoda), as seen in *Star Wars: From Concept to Screen to Collectible*. Also wanted: a Kenner *Palpatine* Dewback. Contact Mark O'Brien, 19251 SE Hwy 224, Clackamas, OR 97015.

WANTED: Back issues of *Lucasfilm Fan Club Magazine*: US numbers 7, 8, 14, 17, 18, 20 and 21. Will pay \$10-\$15 per issue. Please write to Elizabeth Regier at 161 Three Corners Rd, Guilford, CT 06437. I also want a pen pal!

Wanted: *Star Wars* store displays. Anything unusual or different. Will trade or buy. Also wanted large & small *Star Wars* collections carded, box or loose, top prices paid. Bill Renshaw, 7621 U Drive So., Union City, MI 48094.



STAR WARS

TRILOGY CD-ROM

LIMITED EDITION ENTERTAINMENT UTILITY

BLAST through **MULTIMEDIA** hyperspace with the official, Limited Edition CD-ROM collection of multimedia clips from *Star Wars*®, *The Empire Strikes Back*™, and *Return Of The Jedi*™!

Attach audio and video clips to system and application events. R2-D2 bleeps when you open a window! TIE fighters explode onscreen when you delete a file! Darth Vader taunts you when you shut down! Serialized, collectible package limited to 100,000 copies only! Certificate of authenticity in every box!

Available at fine retailers everywhere or call **800-877-4778**



**SOUND
SOURCE**
INTERACTIVE

For Windows and Mac systems.

©, TM & © 1995 Lucasfilm Ltd. All Rights Reserved. Used under Authorization. © Sound Source interactive logo and Phoenix character TM & © Sound Source Interactive.

THE BIGGEST SCI-FI EVENT EVER
IS COMING INTO A WORLD OF ITS OWN.

Visit Walt Disney World on the World Wide Web at
<http://www.disneyworld.com/vacation.html>

Imagine the ultimate sci-fi vacation.
Meeting the greats from Star Trek®
Star Wars®, Lost in Space and more.
Sharing the adventures of real-life
visionaries and explorers. Finding rare
and exclusive sci-fi treasures. All in
the place where fantasy comes alive!
All this is yours.

- Three nights in a selected Disney Resort hotel
 - Length-of-stay admission to the Magic Kingdom, Epcot®
and the Disney-MGM Studios
 - Seminars and encounters with sci-fi stars, authors,
astronauts and other luminaries
 - Unlimited admission to the Sci-Fi Museum, Auction,
Collectible Show and lavish parties
 - Access to commemorative merchandise unavailable
anywhere else!
- Call now and be among the first to make contact!



Walt Disney World

CONTACT 96 • THE FIRST SCI-FI CONVENTION AT WALT DISNEY WORLD • JANUARY 21-23, 1996
CALL 407-827-7600 OR YOUR TRAVEL AGENT

©1995 Walt Disney World. All rights reserved. Disney is a registered trademark of The Walt Disney Company.